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PRESENTS

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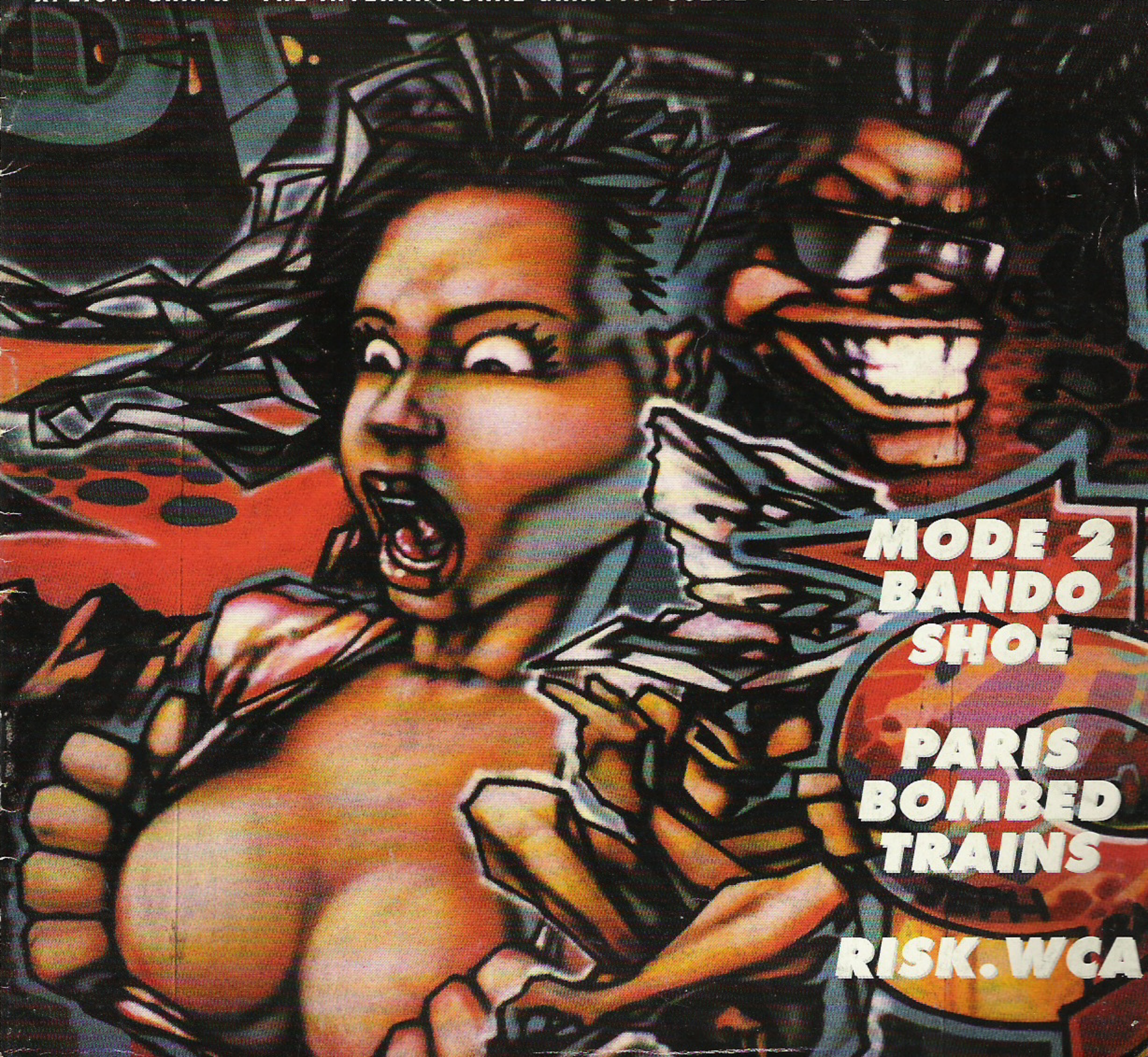
XPLICIT GRAFX - THE INTERNATIONAL GRAFFITI SCENE ! - ISSUE #1 - JANUARY 1993



MODE 2
BANDO
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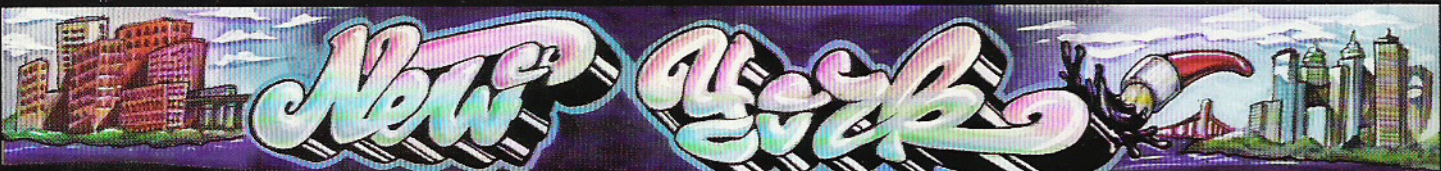
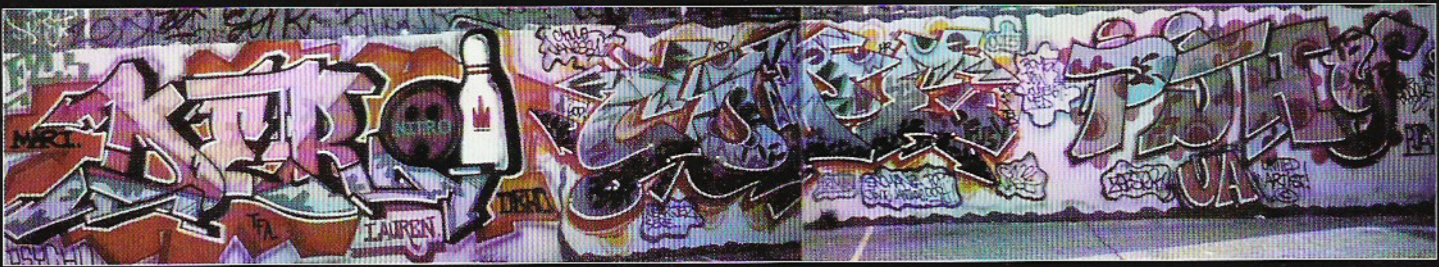
PARIS
BOMBED
TRAINS

RISK.WCA

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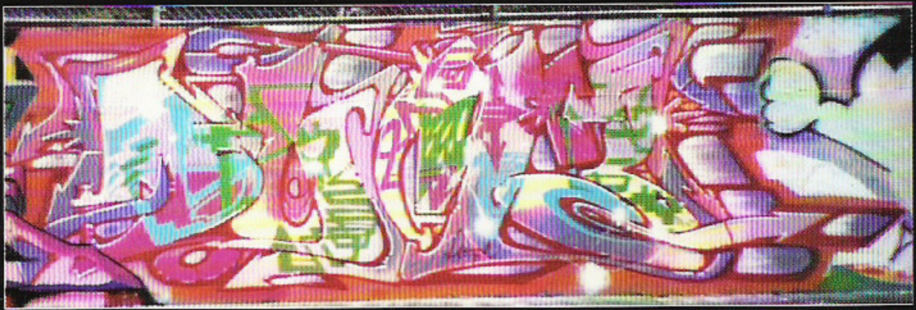
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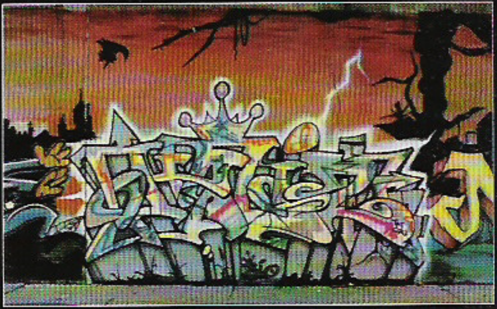
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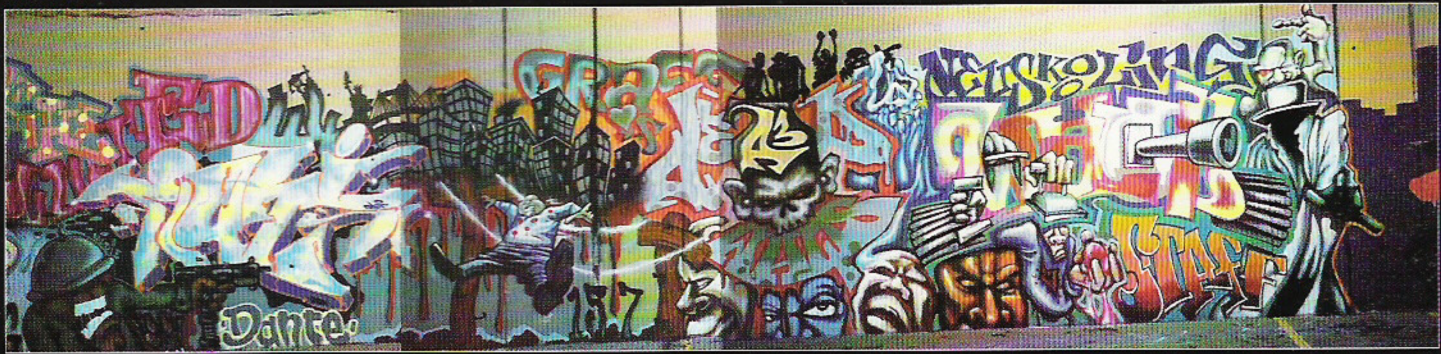

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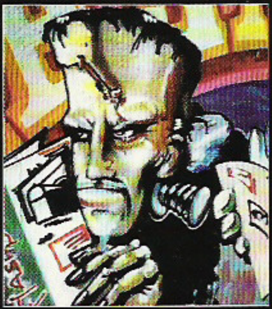
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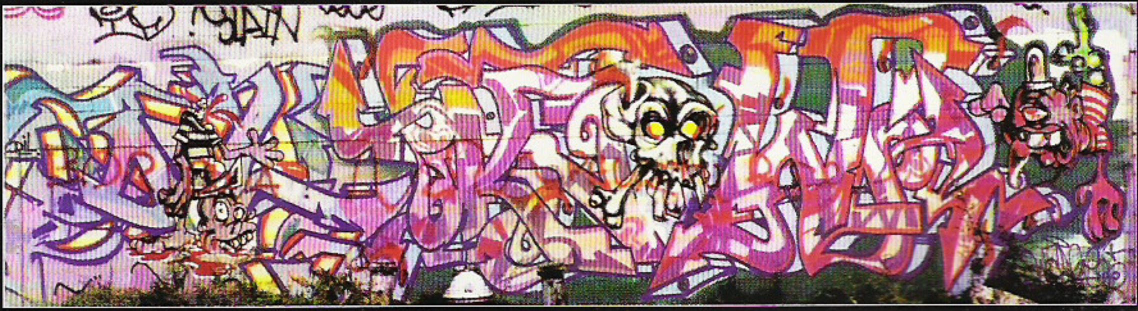
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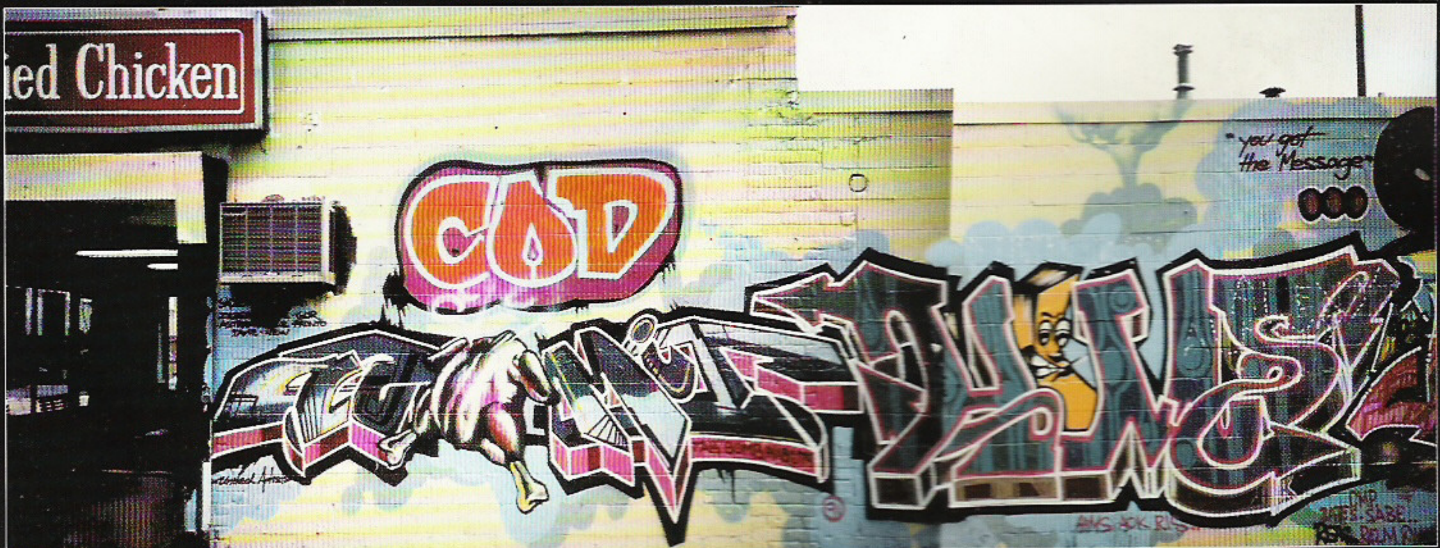
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XG STAFF :

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Flixx .... Olivier • Sam •Tarik
.... David • Mano G. Die
Graphixx .... Jiwee • Honet

XTRA THANXX TO :

1479 crew • Intox • Tuff Stuff • Power • M. Jacobson • Risk • Diagram • RCF • Agast • Hoopskee • And all the writers who contributed to this issue !

XITING COVERPAGE :

Characters by Mode 2 (Part of an amazing burner at the "puces de Montreuil in Paris !)."

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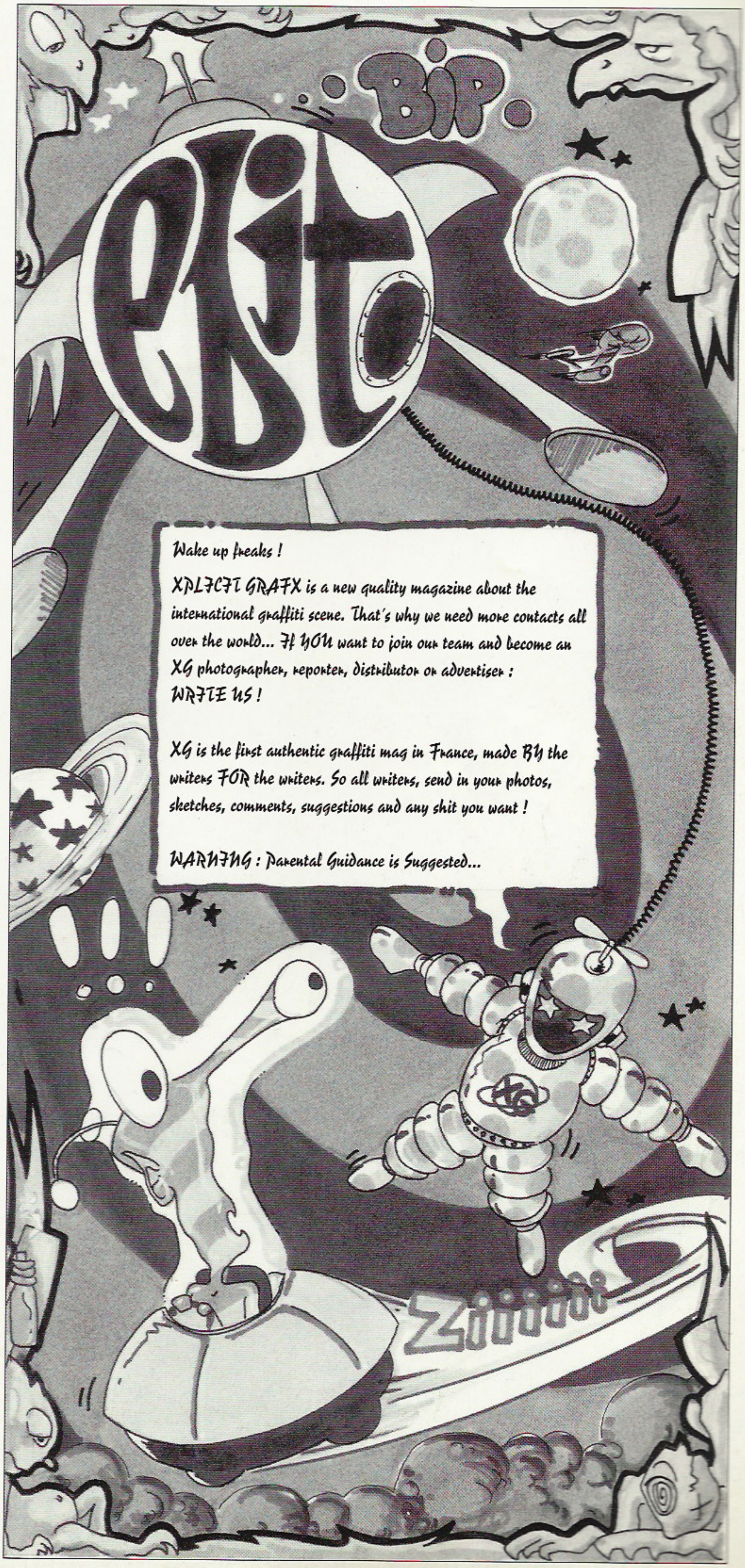

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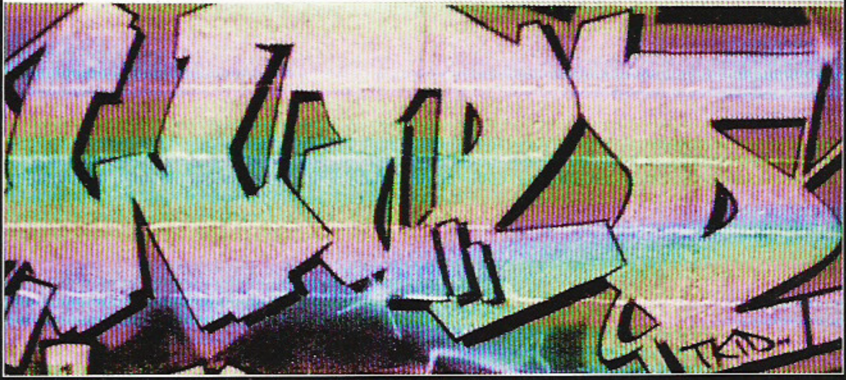

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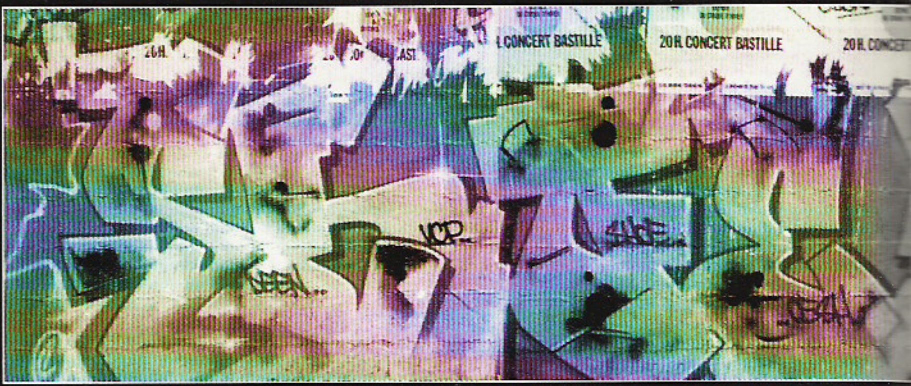
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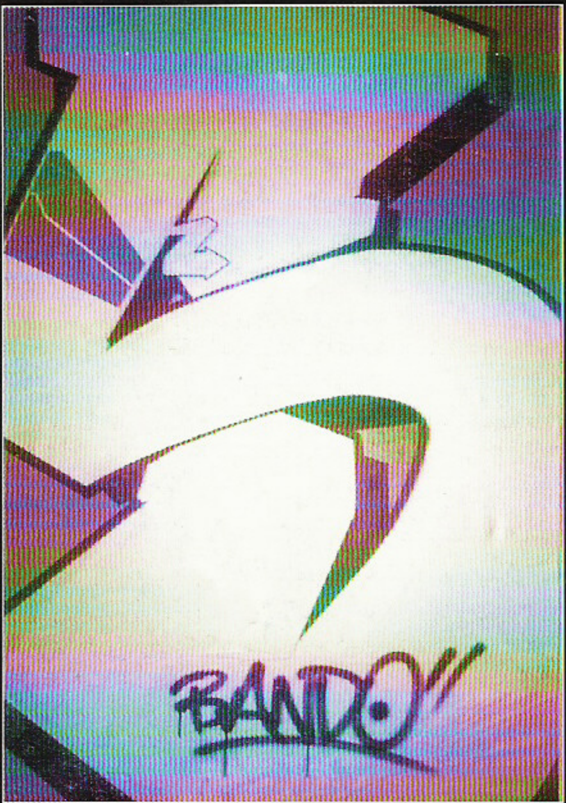
SHOE / DEEN



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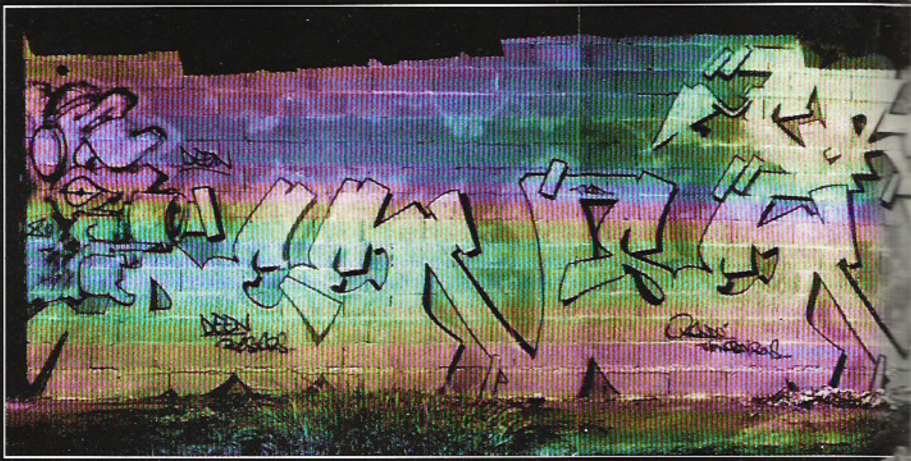

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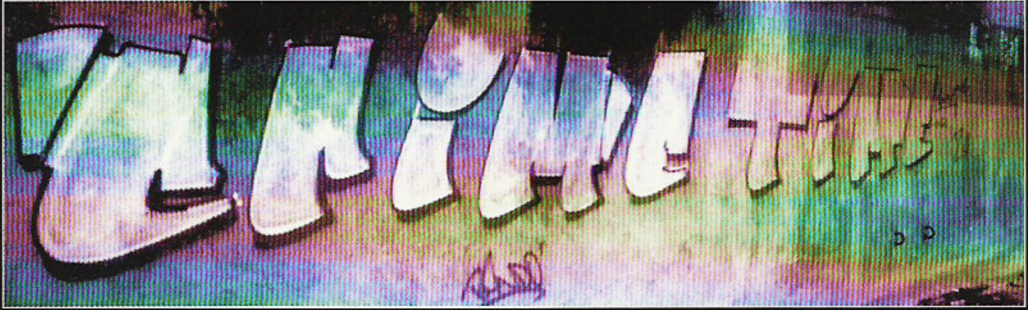

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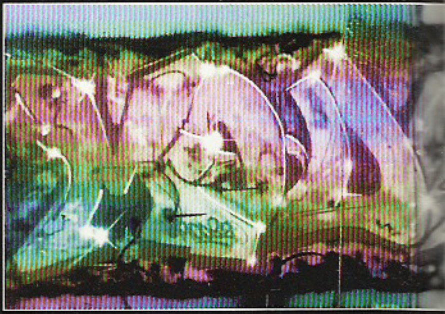

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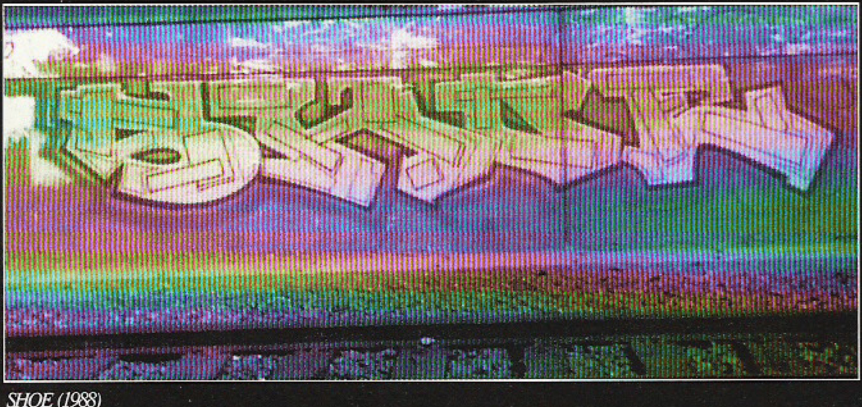

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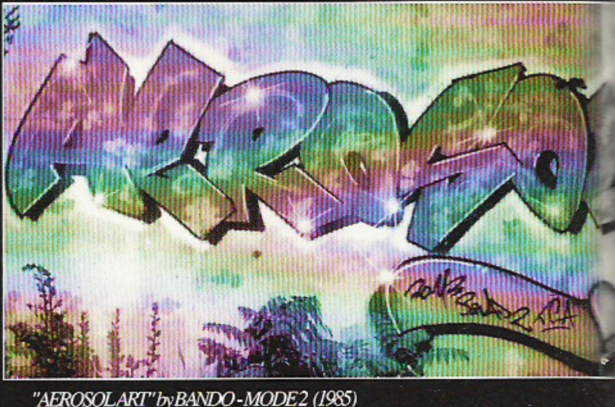

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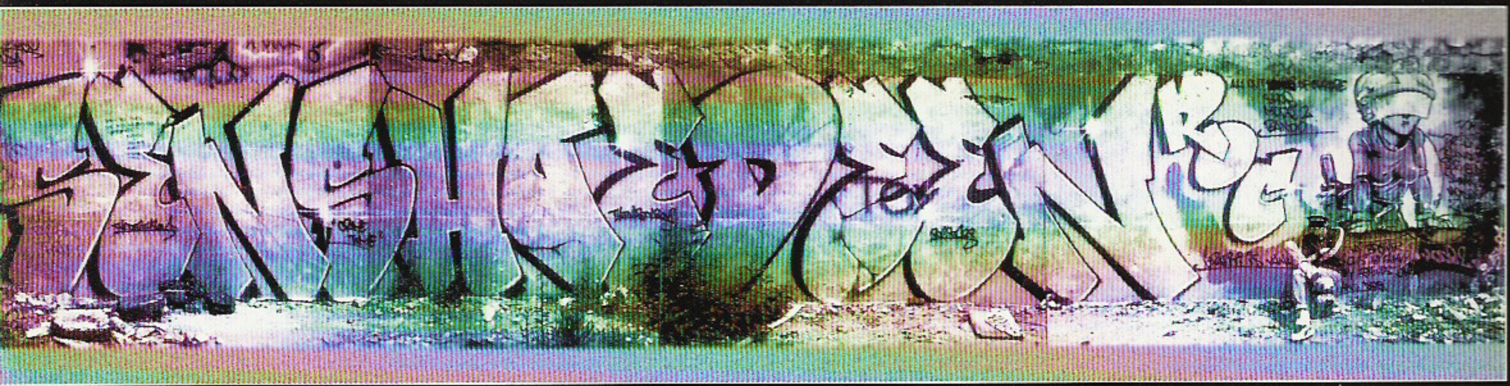

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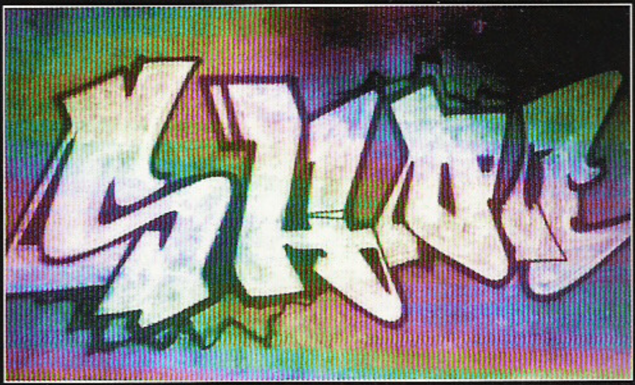

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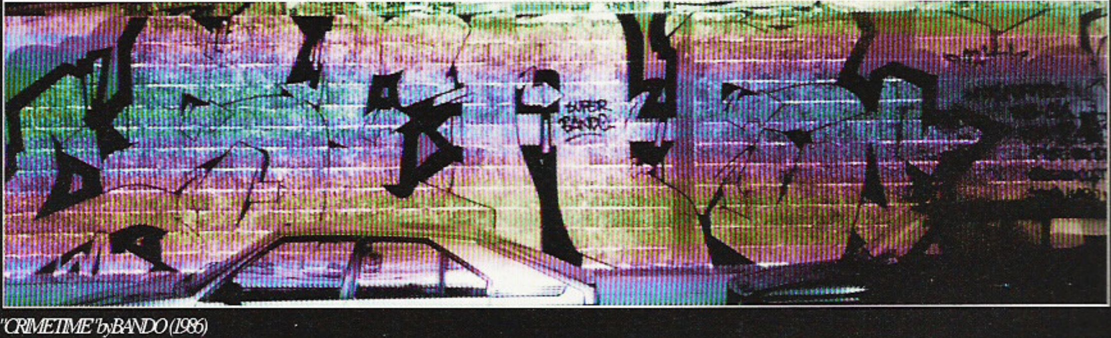
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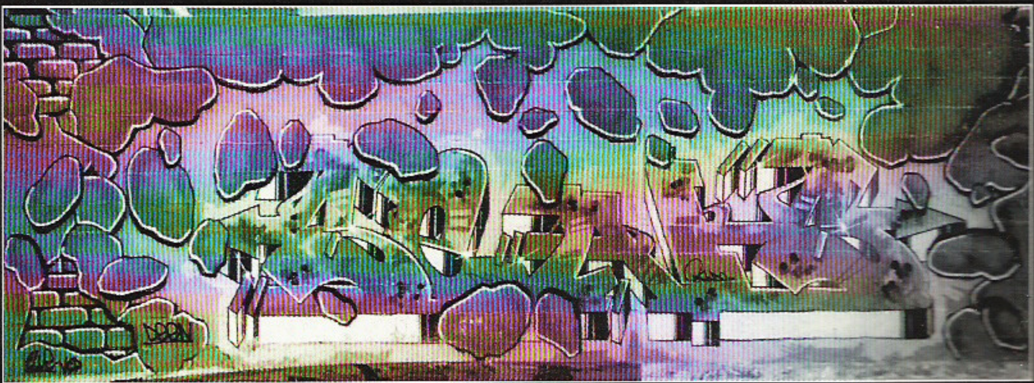

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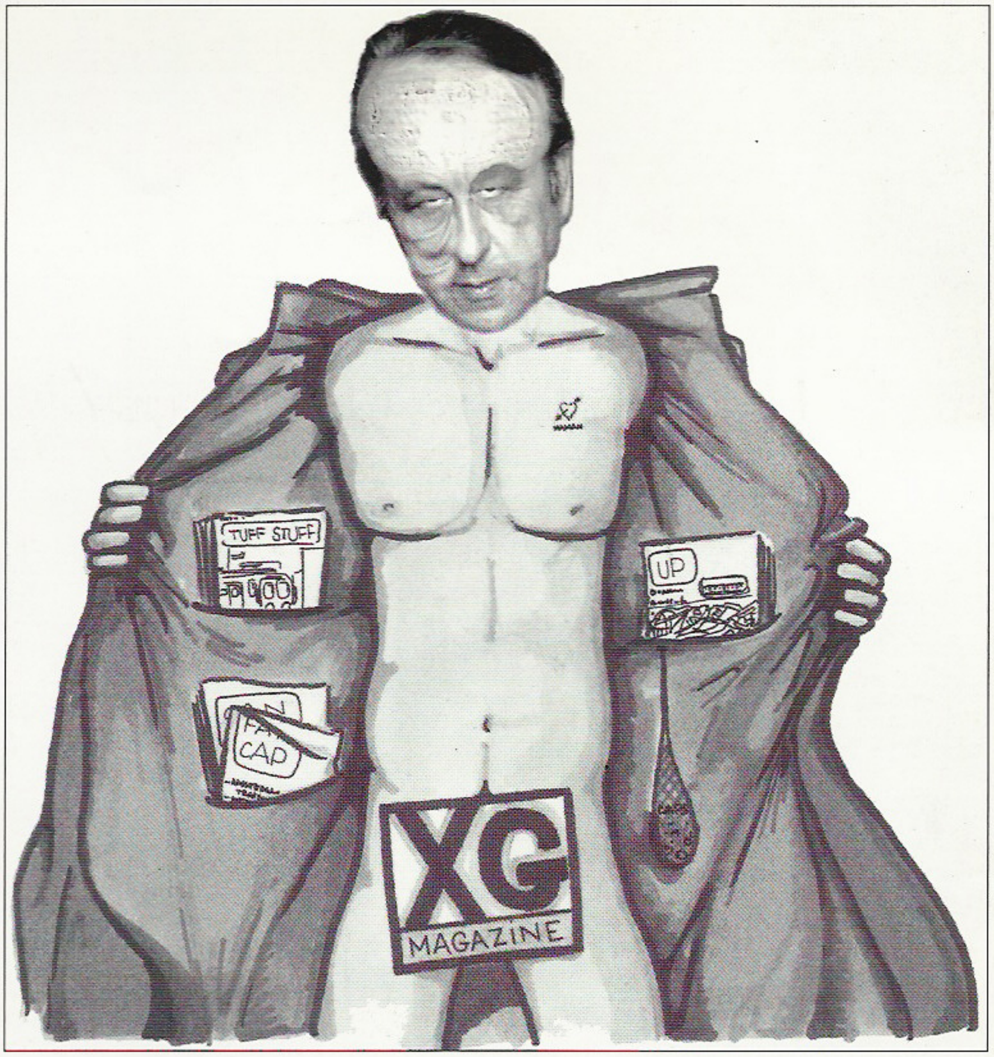
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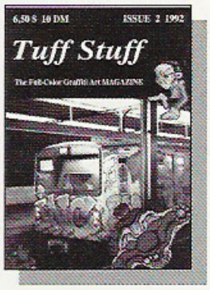
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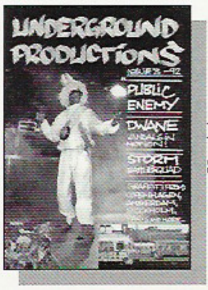
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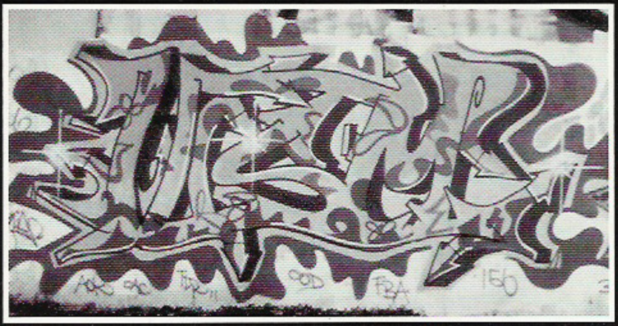
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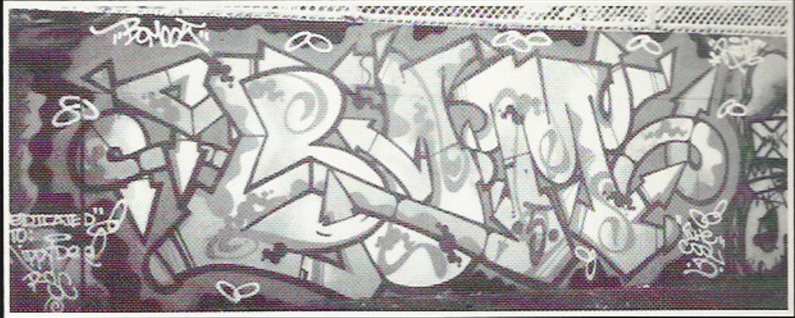
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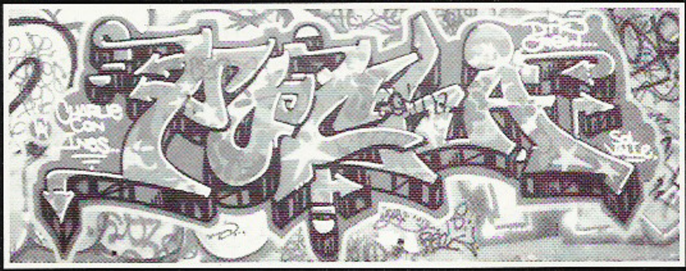
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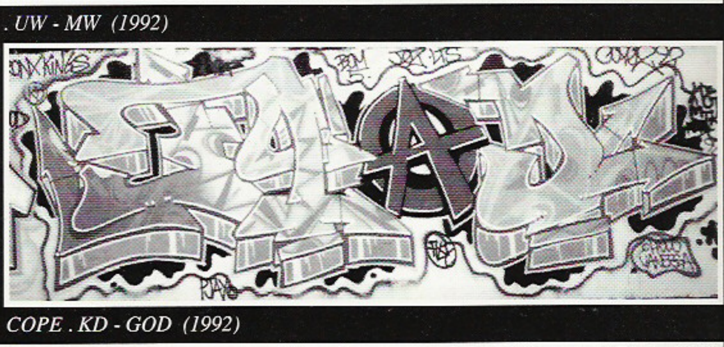
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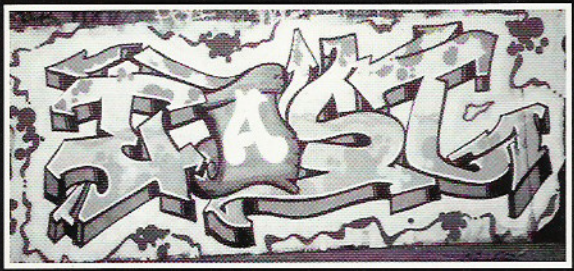
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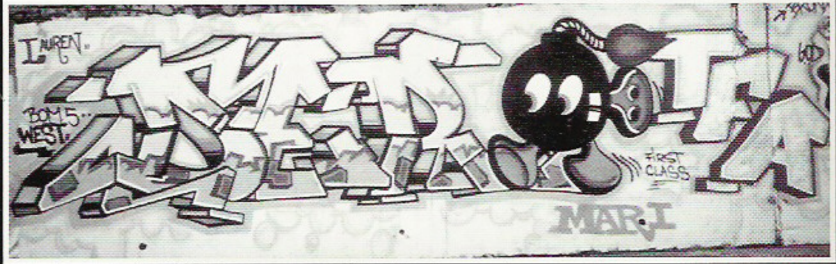
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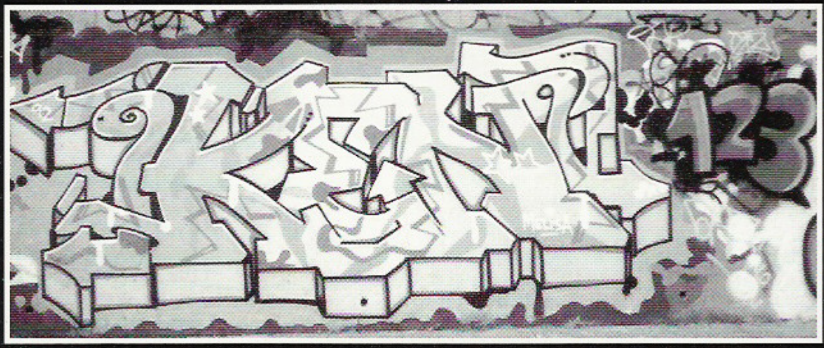

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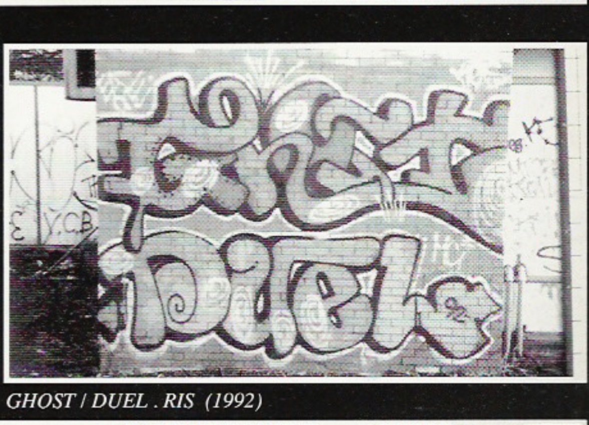
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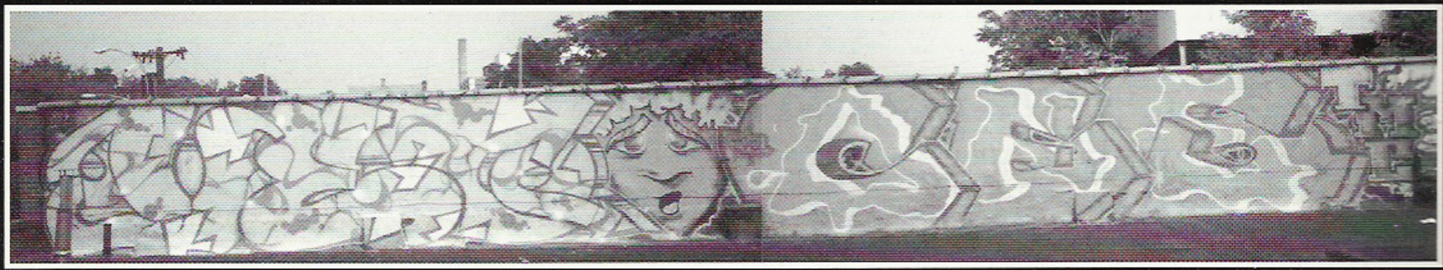
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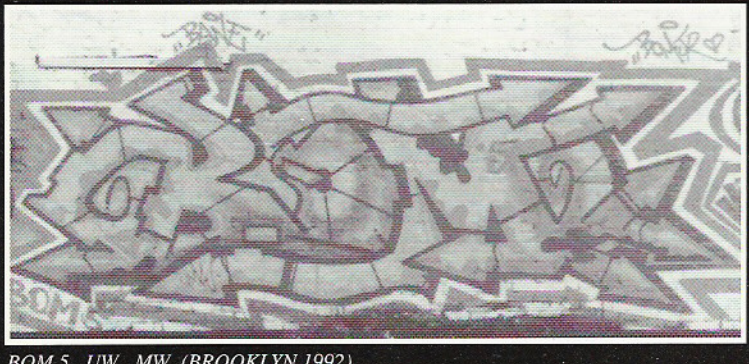
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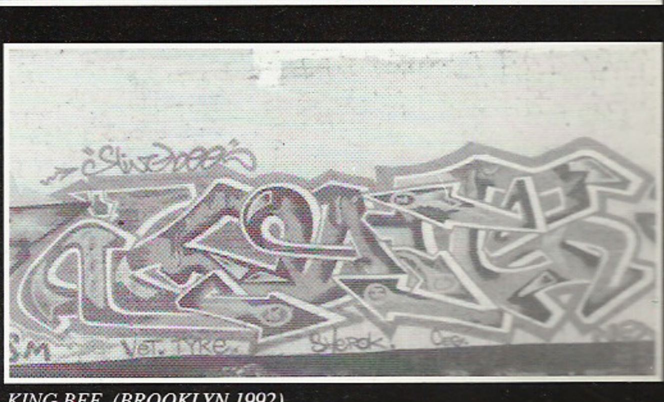

KING BEE (BROOKLYN 1992)

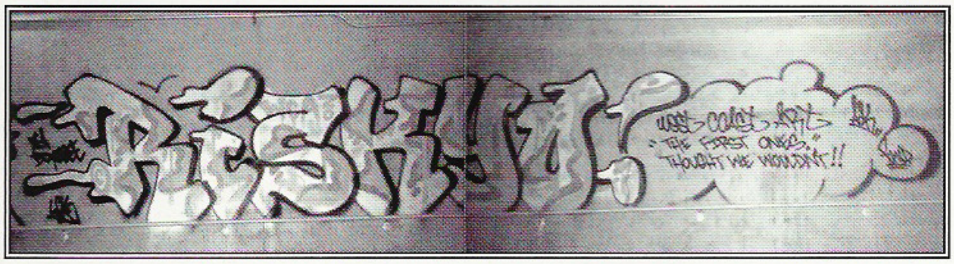
INTERVIEW

RISK . WCA

RISK of the **WEST COAST ARTISTS CREW** (W.C.A.) is one of the most famous writers to emerge from the Los Angeles scene. He has just completed a bachelor of arts degree at the university of Southern California. He has already done many commissions including sets for films like "*Rocky 5*" and "*The Running Man*" also pieces for Michael Jackson, Ice Cube and worked for many TV shows, commercials, magazines etc... He formed "**THE AEROSOULS**" with SLICK in May 1989, when they won the "*Street Art Expo*" in Bridlington, England.

On the illegal tip RISK was the first to succesfully piece/bomb the L.A. subway and is one of the most "up" writers in L.A. He is currently working on his own clothing line "**THIRD RAIL™** " producing t-shirts, sweat shirts, jeans, hats etc...

The following interview is not only an account of RISK's writing history but also of the history of graffiti in Los Angeles.



•When did you start painting ?

The end of 83. When I first started writing I wrote "SURF", but I didn't know I was writing. I was just writing SURF everywhere because that's all I did ! Then I started doing SURF bubble letters and drawing waves and shit. I used to hit it 3-4 times a week until they hired security.

•How did you find out about graffiti ?

I found out about it from a kid in my maths class that was starting to write. He thought I was a writer cause of all the SURF stuff. After he told me about it, I was hyped. I went and racked a bunch of cans and broke into the school that night and did a piece in the hall and a big wave comming down the stairs with a "WIPE OUT" piece in the middle. That's when they hired security an detectives. They used to call me in all the time, but they never busted me.

That's about the time I changed my tag, it was getting too close, the police were involved and it was too obvious as I was always getting into trouble so I changed my name to RISK.

In 1984 I met this kid from New York who wrote "SOON". He was from N.Y.C. but lived in L.A. at the time. SOON took me to some alleys that were safe to paint, at least safe from the police. Anyway we started piecing a lot, then writing took off and there were writers and pieces everywhere.

•When was the first time you went to New York ?

In 85 SOON and I were going to New York to hit some trains, but SOON got arrested for some crazy shit the night we were leaving and I never saw him since then, but I heard he is still in jail.

I wound up going by myself but it was cool, I did a few pieces, no big deal, but a couple of years later I went back with DANTE and stayed with REAS. That was fresh we tore shit up ! It was me, REAS, VEN, GHOST and KET ONE. We got drunk and bombed everynight, not all the trains were clean back then. Since then I've met a lot of N.Y.C. writers. A lot of kids used to hook up with me when they came out.

•Where did everyone write in L.A. ?

In L.A. we used to write anywhere we could, high schools got bombed a lot, also parks. The first legal spot was the "Pan Pacific Auditorium" it was an abandoned concert hall, but the city couldn't tear it down because it was a national land mark. It was the first place Elvis played in L.A. and all kinds of shit like that. Anyway they had security but it was easy to get past as they were always stoned. SOON and I used to piece there and one day we were catching flicks and someone asked if we did the piece. We were far enough away so we said "yeah" and they told us we could paint there as long as we didn't tell anyone. After a while they started getting a lot of press and we talked the management company into opening it a a yard.

It was cool because the authorities weren't fucking with anybody and everyone seemed to like it. There were a lot of movies, commercials, videos filmed there. It was also cool because we were running shit. We jacked suckers for their paint so we always had cans.

There were a lot of bad things too tough, like every kid in the city thought they could become a writer and that was the end of the cool old days. And the illegal pieces started to disappear. It was weak. all the new writers just tagged everything.

•Is this when you formed W.C.A. ?

Yeah, round about. We were killing shit, We were doing locker rockers, at all the high schools, it took at least a week to buff the lockers. We also started hitting the freeways pretty hard. I did the first freeway piece in Los Angeles, It was close to my house and it was so hype, I went back the next night with RIVAL and spent 5 hours up there.

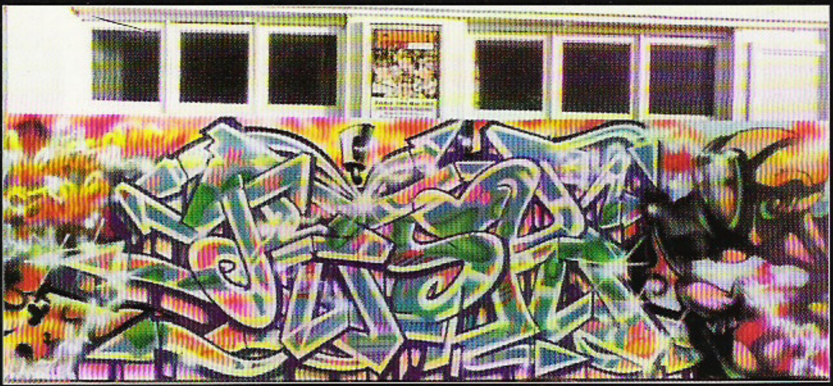
•I heard you bombed the buses pretty hard too.

Yeah, it was about the same time, the buses started to get hit hard. SOON and I hit them about a year before, but we used to break into the yards, and people never really saw them. But now kids were catching motion tags and they would cover a whole bus at one stop. 15 or more writers would rush the bus and if the driver said anything, they'd get their ass kicked, it was out of control ! They had writer benches and there would be over 100 writers. They always had a lot of fights and people got busted but it didn't matter because there were so many writers it just kept on growing.

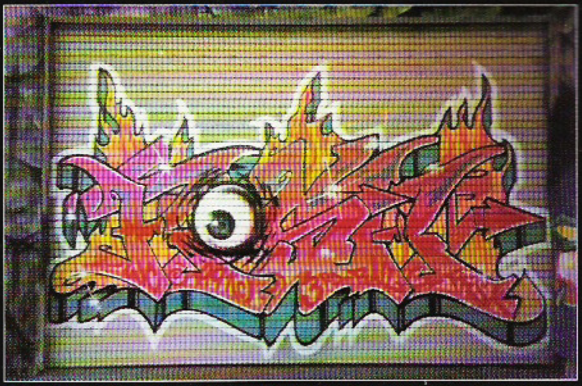
I remember this little Philippino kid who used to show up with a bucket of ink and a chalk-board eraser, he'd catch huge, dripping tags. W.C.A. always stayed on top, MINER and WISK were king of the buses. They kinged every line and they were all city. Everybody in W.C.A. was all city and everybody burned, except WISK, he was a new jack that I was schooling but he got married and faded out.

•What are your influences ?

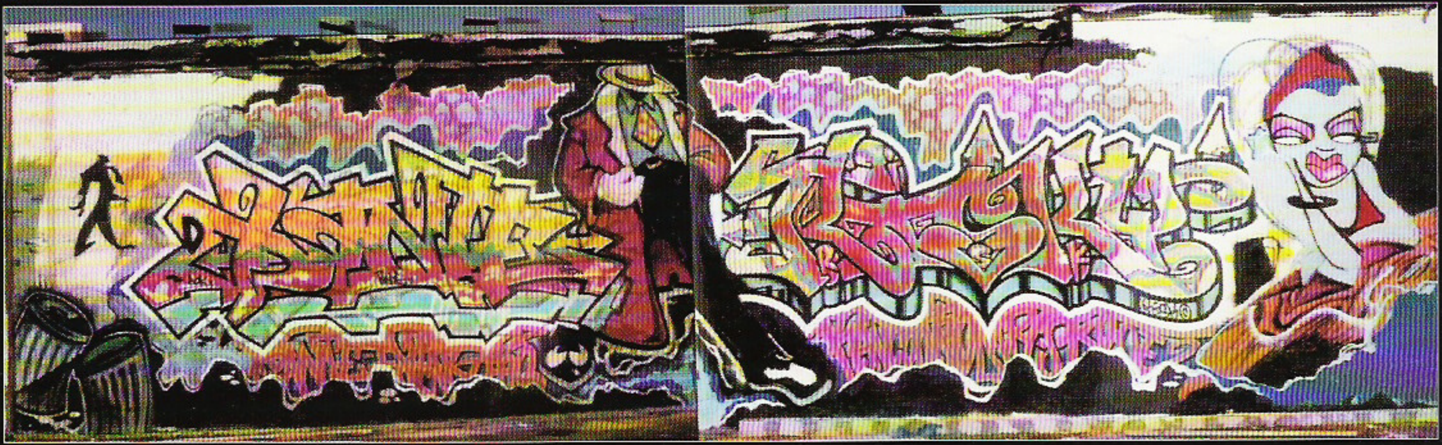
My influences are anybody I'm down with. Everybody influences you in some way whether it be good or bad, it's up to you to pull something good out of it. Other influences are beautiful girls with big tits ! ■



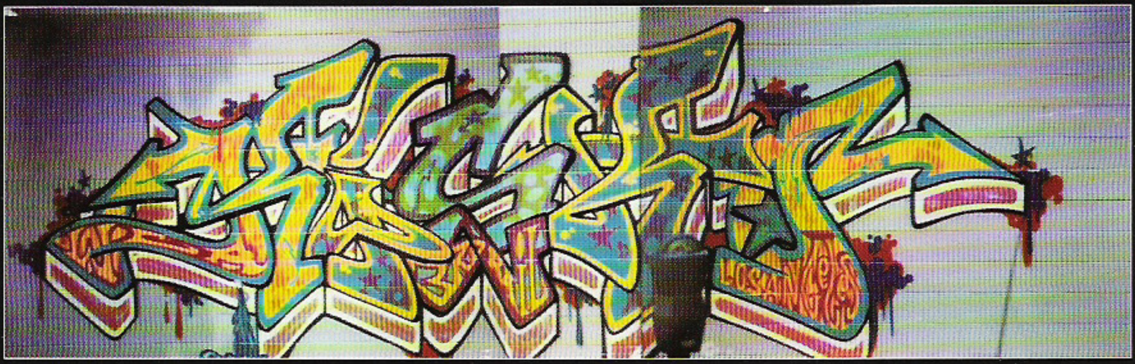
RISK / SLICK .WCA (This piece won the BRIDLINGTON COMPETITION in 1989)



RISK . WCA (LOS ANGELES 1991)



DANTE . AOK / RISKY . WCA (LOS ANGELES 1990)



RISK.WCA (LOS ANGELES 1990)

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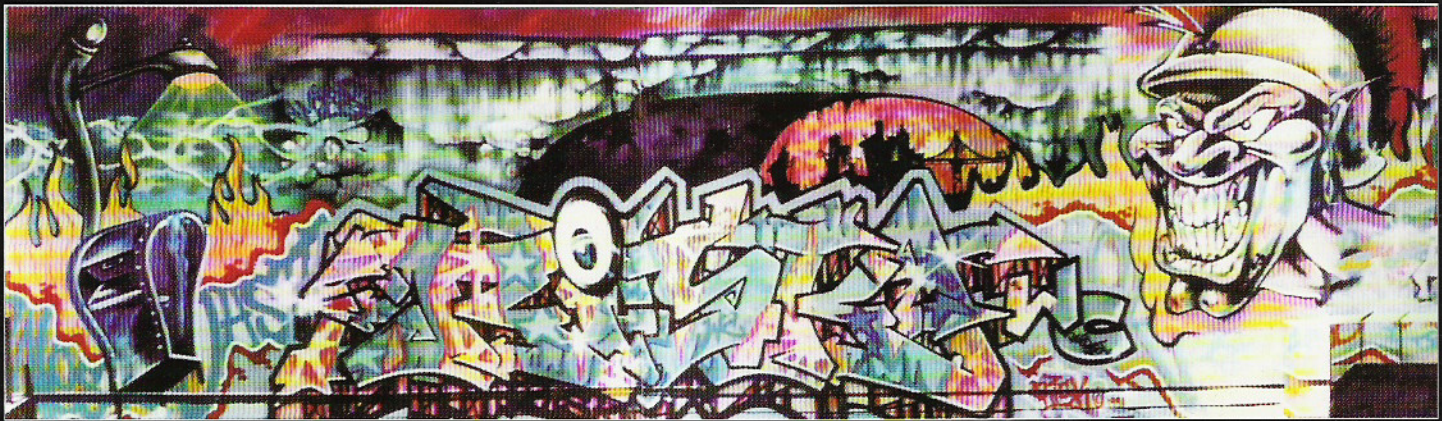
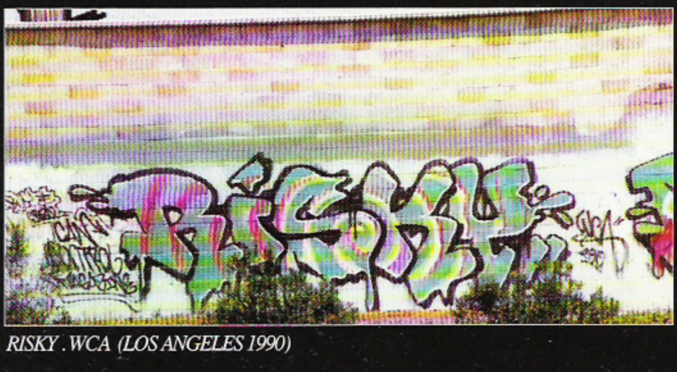


RISK / MEAR . WCA



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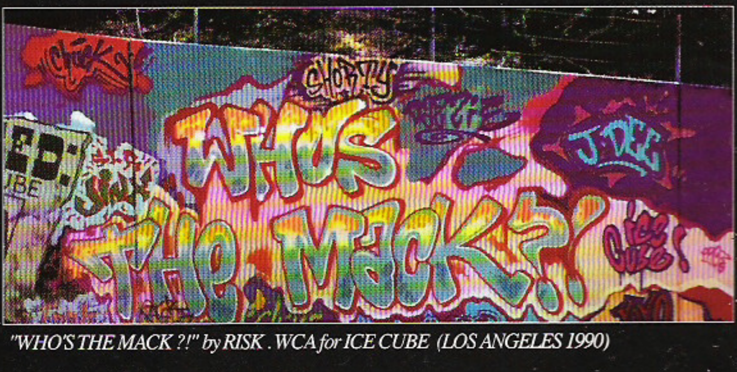

"WHO'S THE MACK ?!" by RISK . WCA for ICE CUBE (LOS ANGELES 1990)

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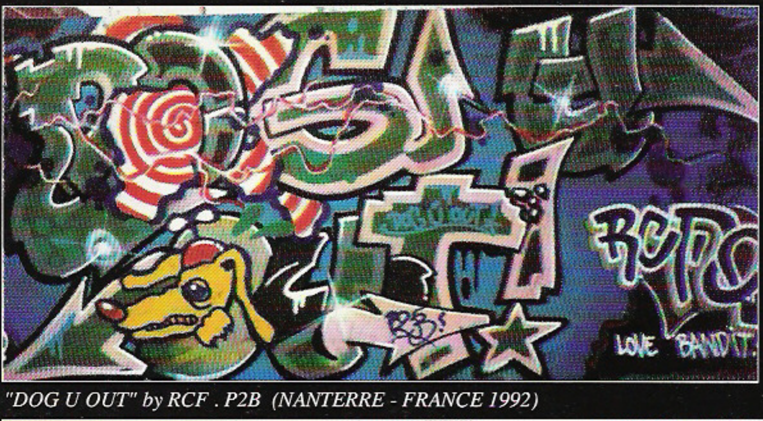
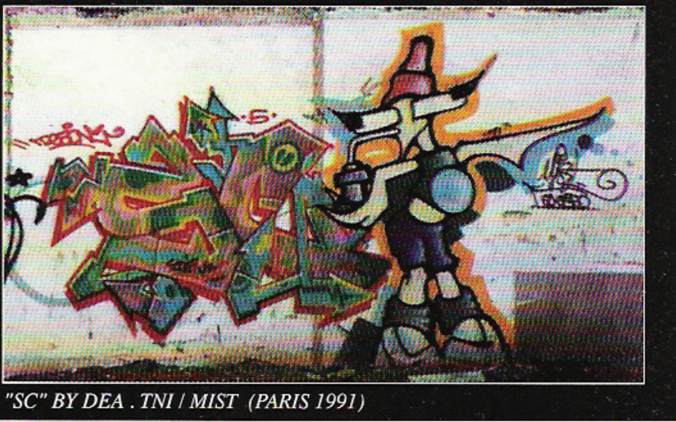
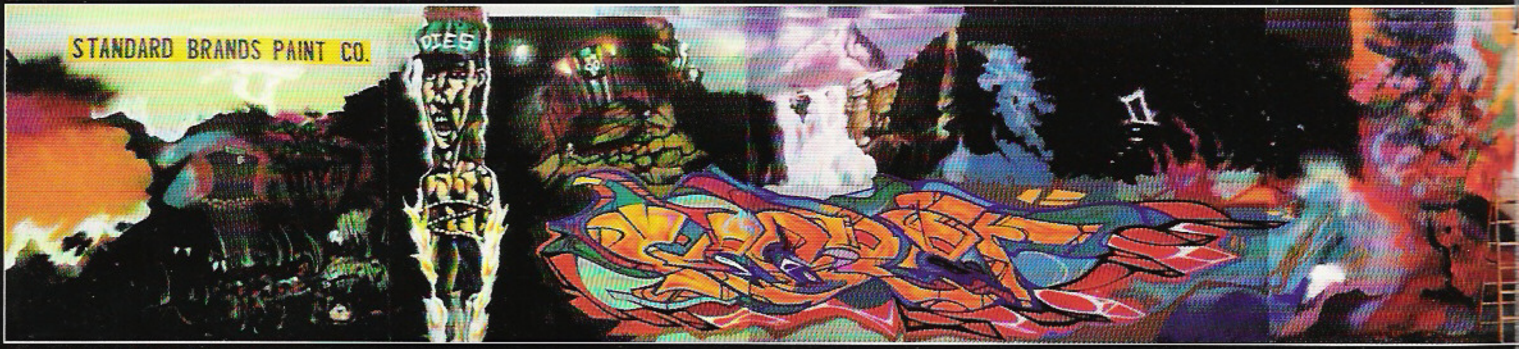

REPO
LOVE BANDIT

"DOG U OUT" by RCF . P2B (NANTERRE - FRANCE 1992)

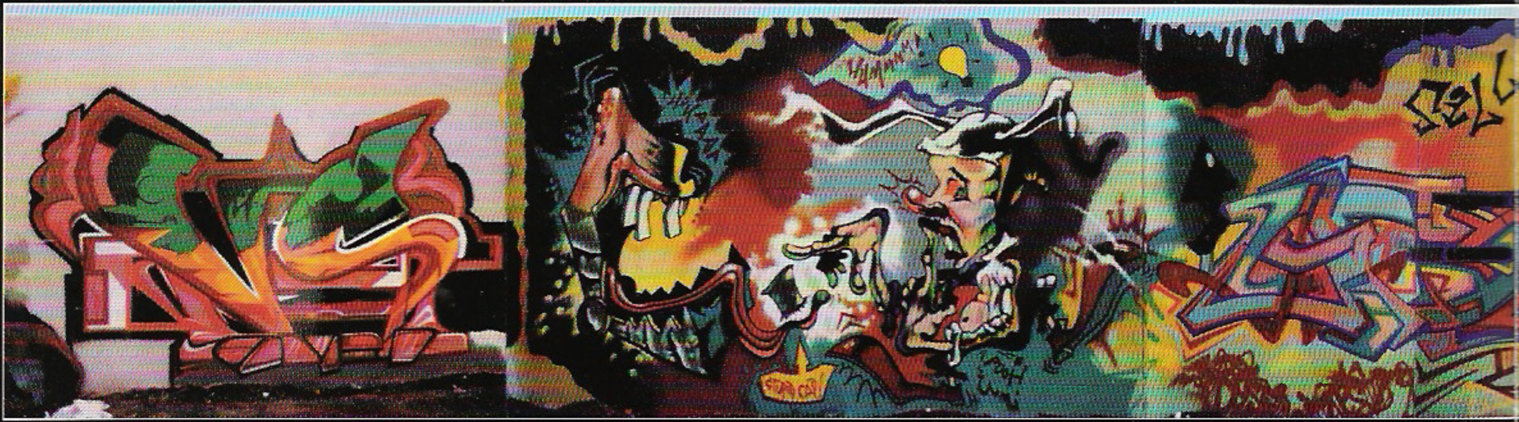


"SC" BY DEA . TNI / MIST (PARIS 1991)

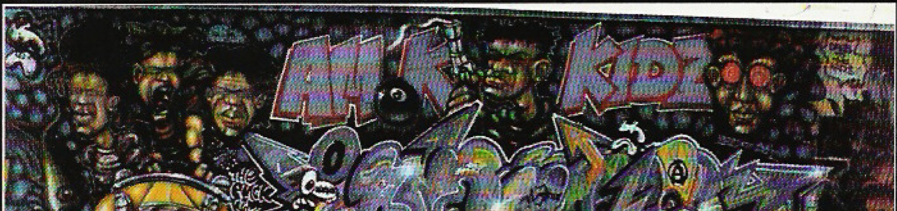
"SE


STANDARD BRANDS PAINT CO.
DIES

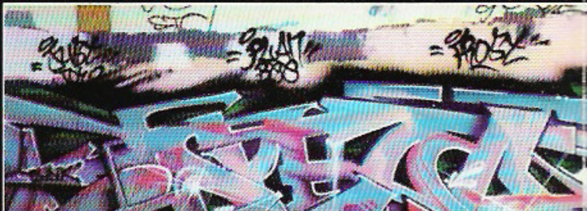
SAN DIEGO Battle 1991 - Left part, by SAKE / QUASAR



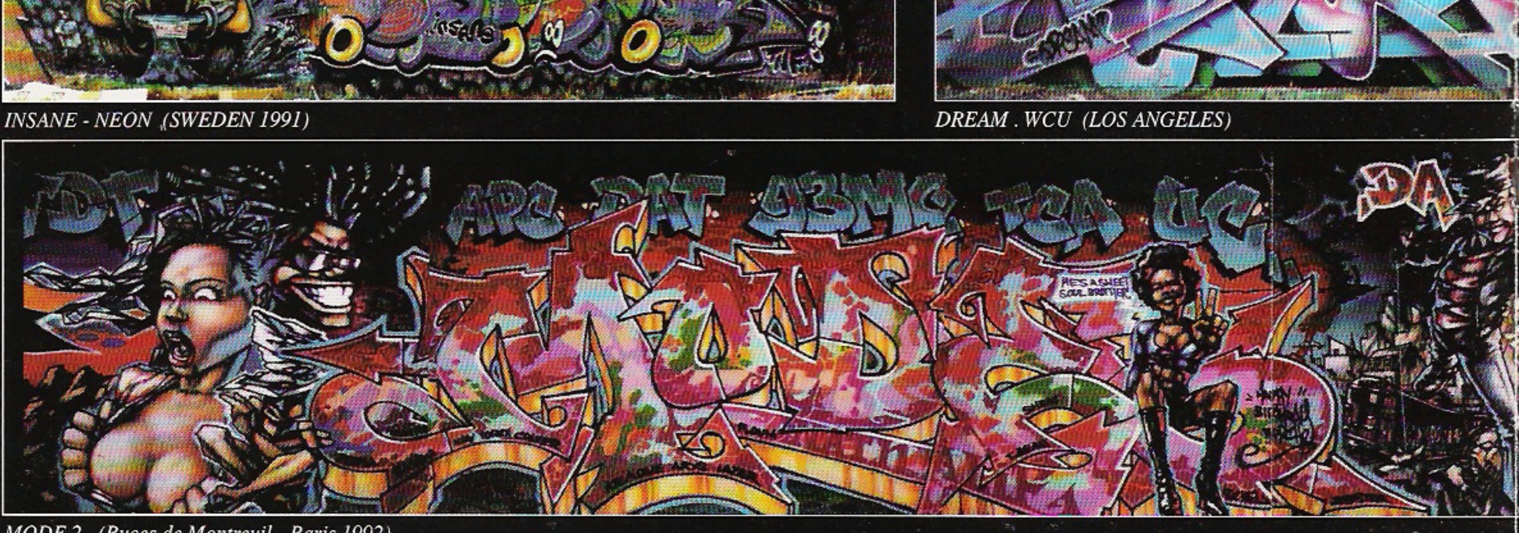
SAN DIEGO Battle 1991 - Right part, by ZODAK / DYSE (Winners of the Competition !)



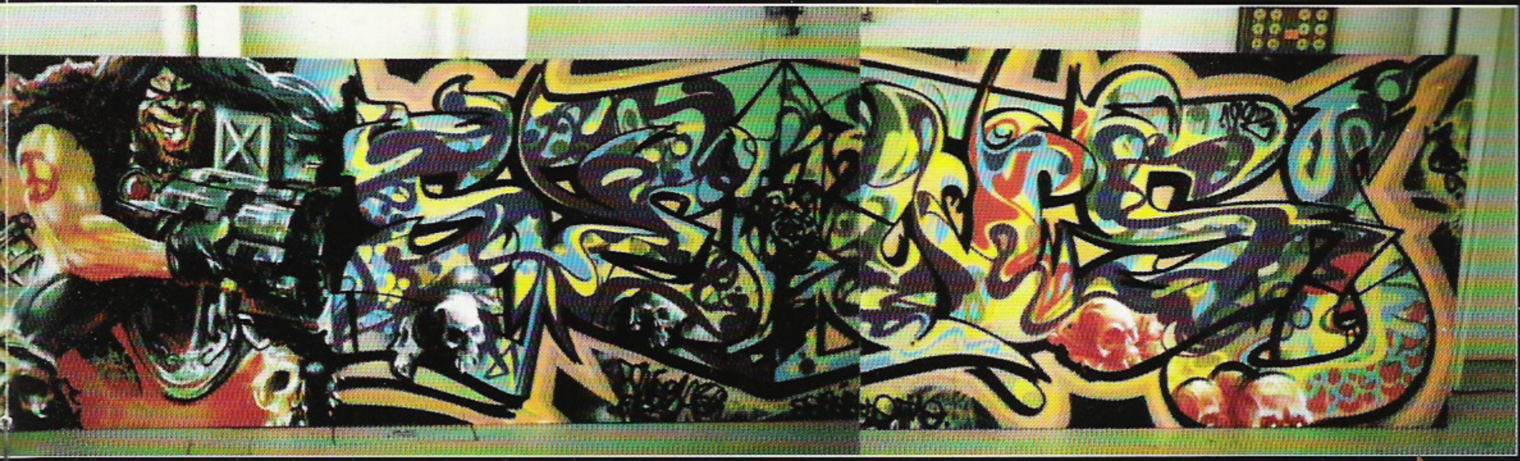
INSANE - NEON (SWEDEN 1991)



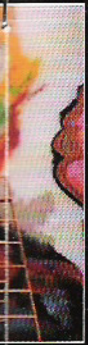
DREAM . WCU (LOS ANGELES)

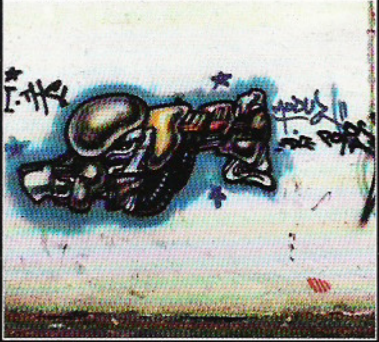

HE'S A SHEET SOUL BROTHER

MODE 2 (Puces de Montreuil - Paris 1992)

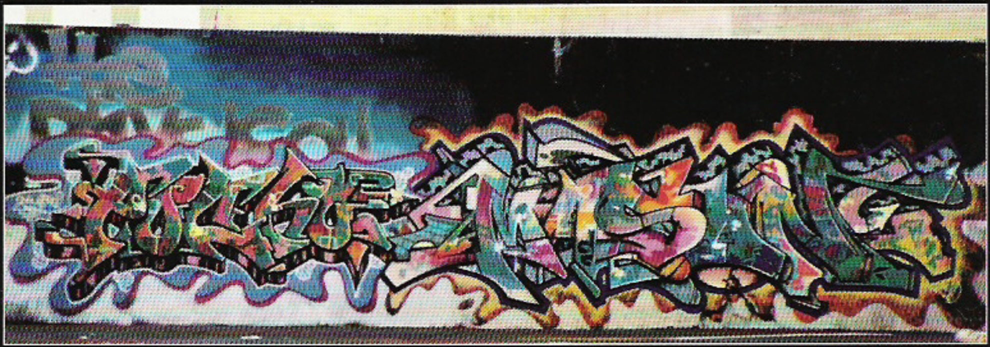


NS" by COWBOY (GERMANY 1992)

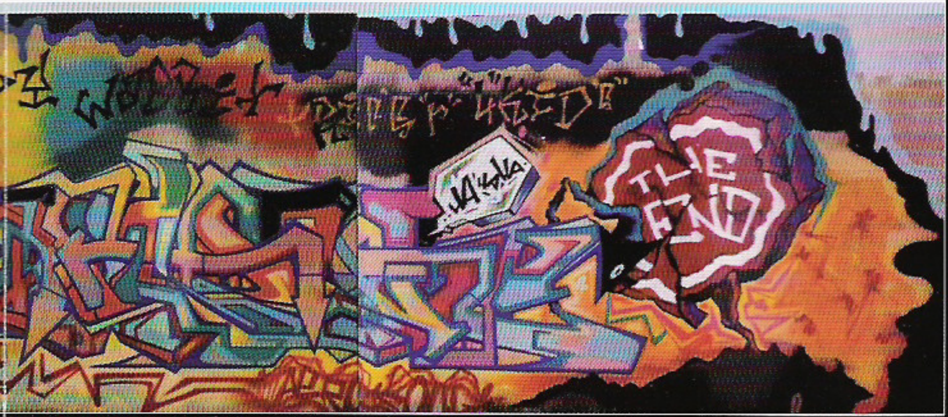


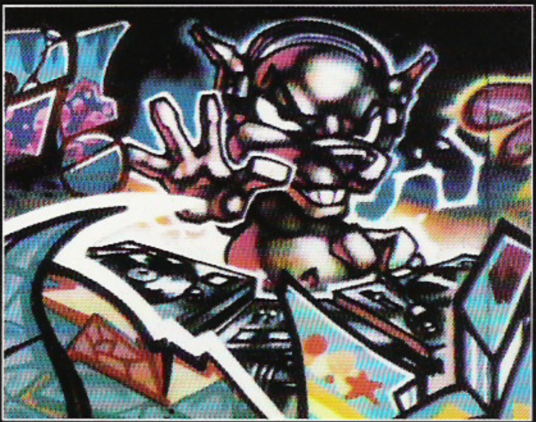


"MODULE" by POPAY . P2B (PARIS 92)

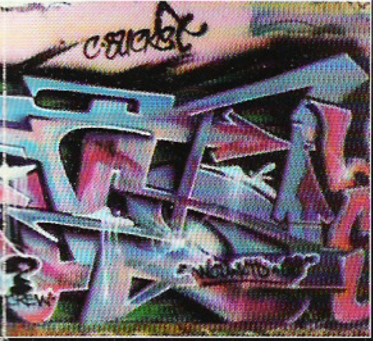


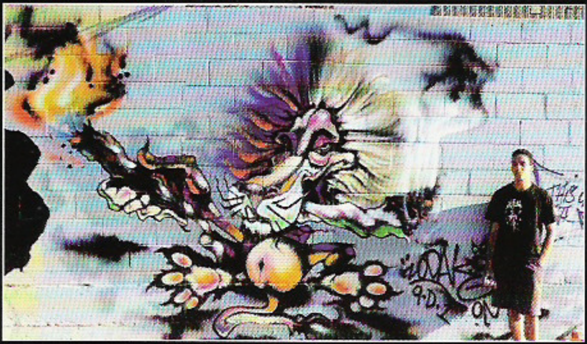
POCHO / MASON . DTK (LOS ANGELES 1992)



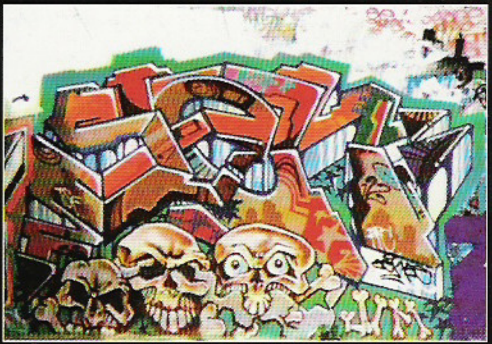


MODE 2 (PARIS 1992)

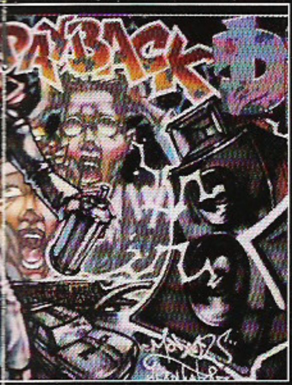


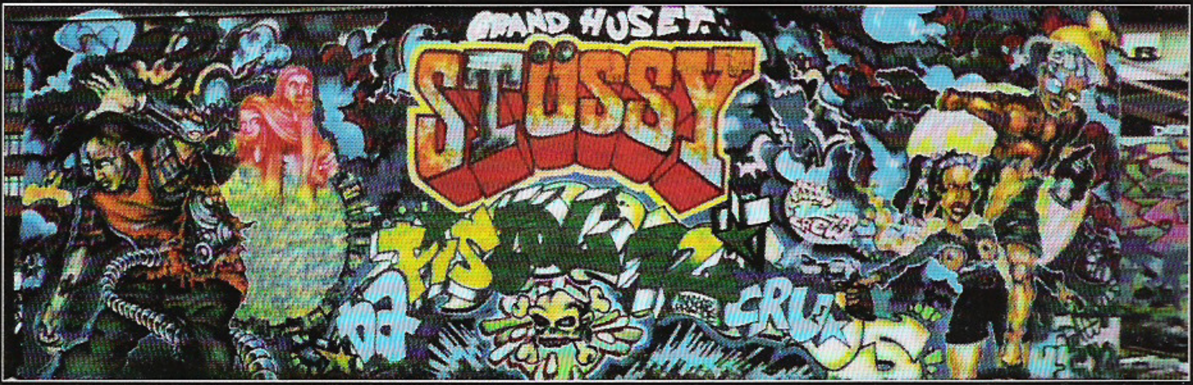


ZODAK (SAN DIEGO - CALI 1991)



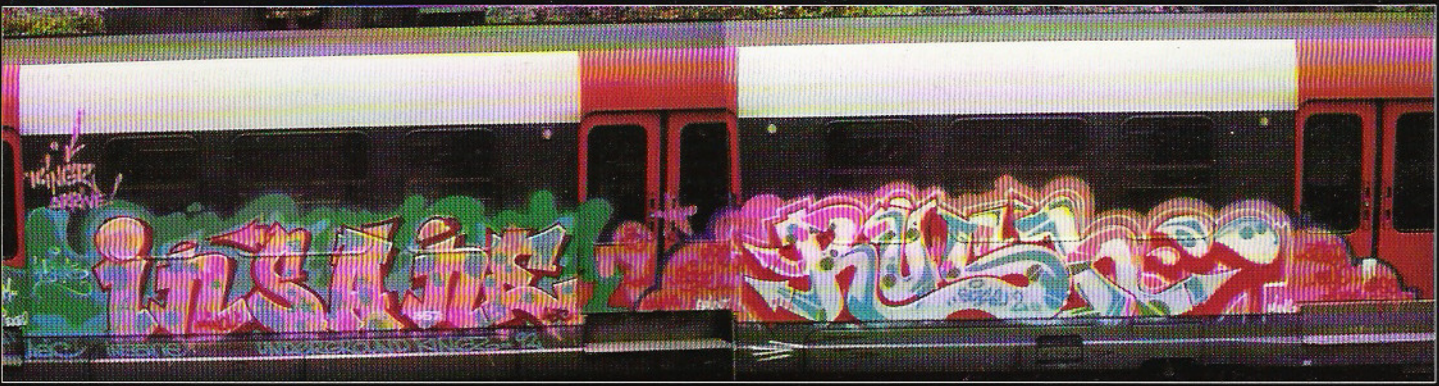
"SEN" BY SENSE (DEN HAAG . HOLLAND 1990)



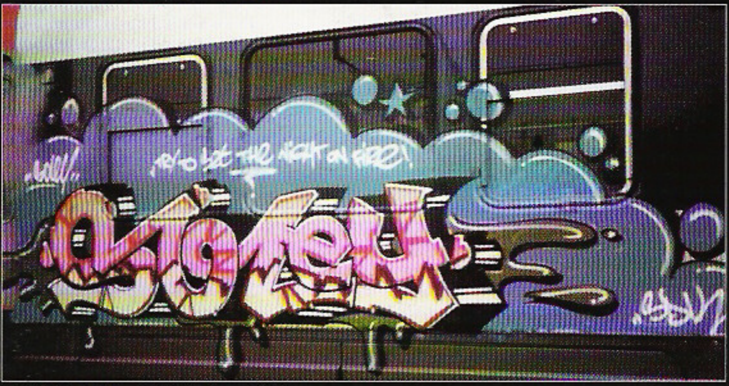

GRAND HUSET
STÜSSY
CRU

Left part by PIKE - Right part by DWANE (SWEDEN 1992)

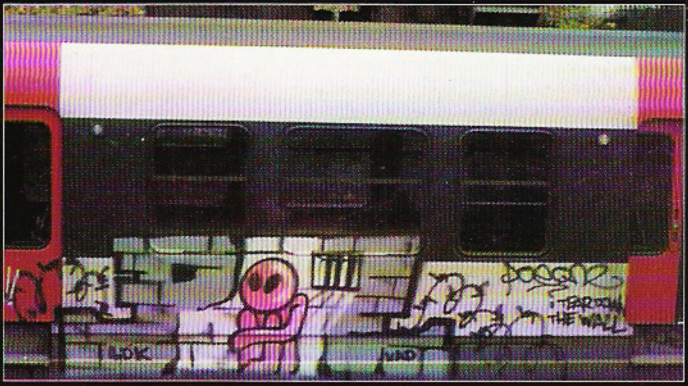
PARIS BOMBED TRAINS



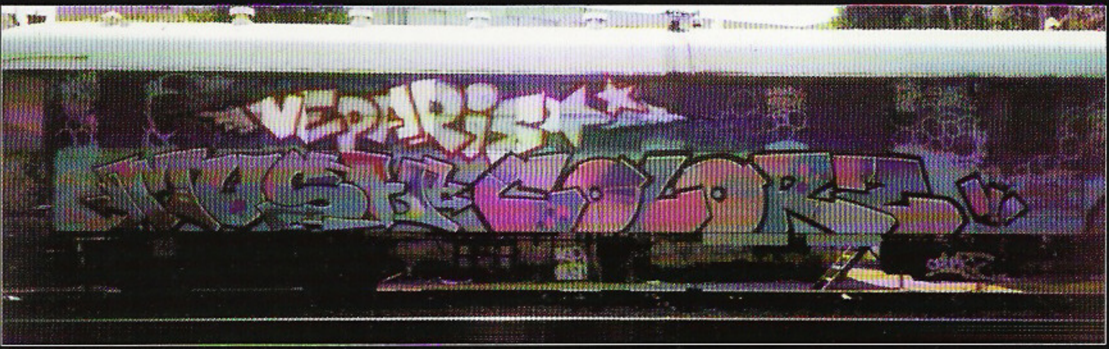
INSANE - RUSH . AEC (RER A-Line 1992)



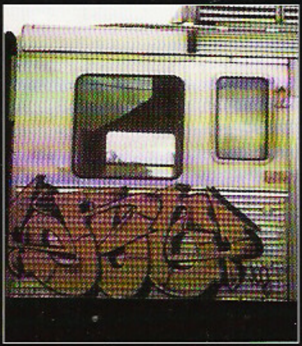
SOLEY . SDK (RER A-Line 1992)



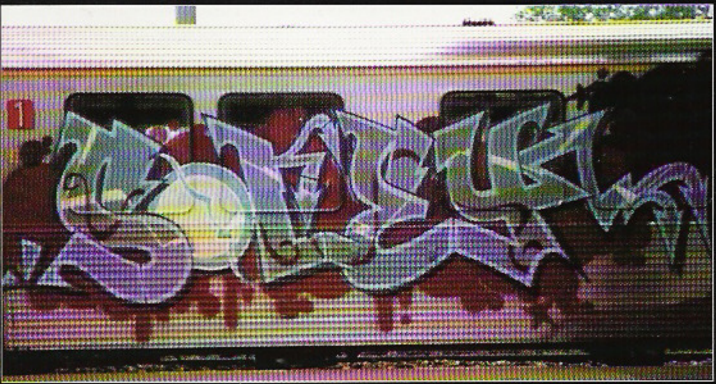
POE . SDK - VAD (RER A-Line 1992)



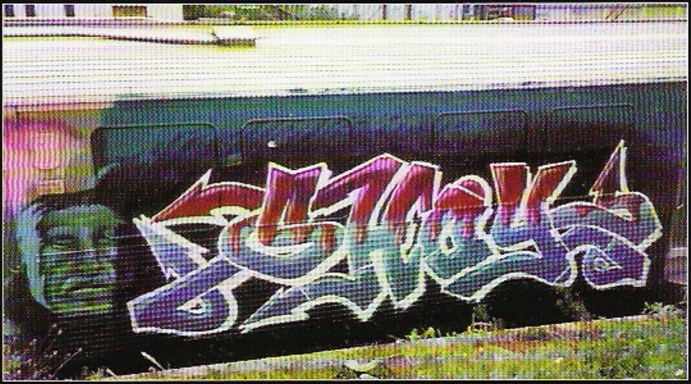
MUSH - COLORZ . VEP (1991)



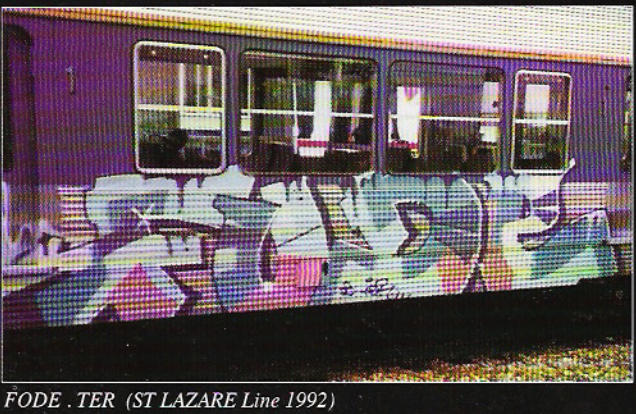
JUG . TER (RER C-Line 1992)



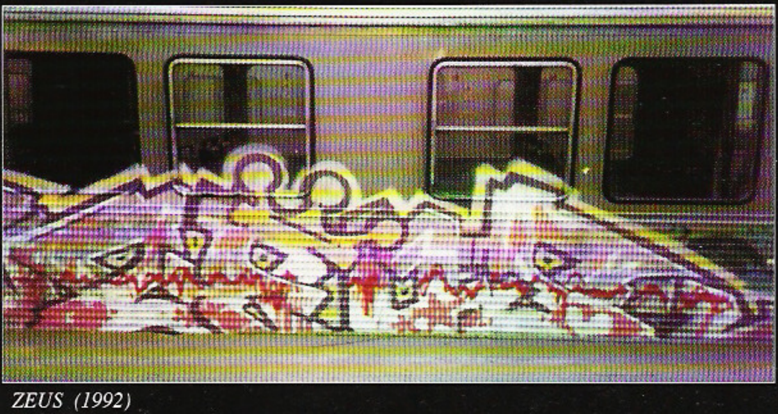
SOLEY . SDK (Unfinished T2B on RER C-Line 1992)



SHOEI . SDK (2nd part of the T2B)



FODE . TER (ST LAZARE Line 1992)



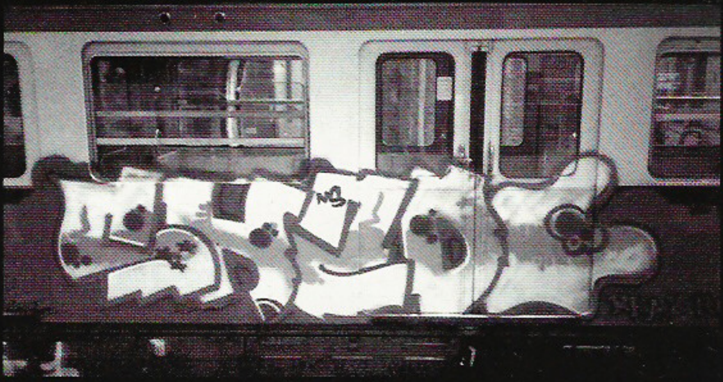
ZEUS (1992)

Inspite of its numerous and talented writers, the Paris train scene is very bad known from the rest of the world, compared to the German or Swedish one. Perhaps it's because **RATP** buffers are very effective, so that we rarely see pieces running when we take the train.

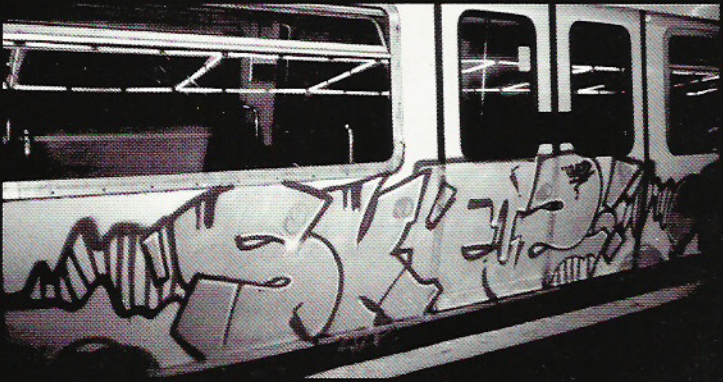
However, the Parisian subway - called "métro" - has been hardly hitten during the 5 last years. **93 NTM** and some other crews started to bomb the 13th line in 1988; since 1990, some crews like **TNI, VEP, UK, AEC** have been dropping loads of pieces on every lines of the metro. But at the same time, the RATP has been increasing its anti-graffiti policy and particulary in 1992. Today, metros are clean and the pieces that are done only run for a few hours.

But suburban lines and "RER" lines still show a lot of pieces. For example, the **SDK** crew do a lot of pieces and even whole cars on "Goldorak" trains of the RER A-line; **DUC** and **TER** crews are very active on blue trains of the St Lazare-line; and the steel trains of the RER C-line are bombed both inside and outside by lots of different writers and crews, like **TPM** or **DKC**. The other advantage of these lines is that bombed trains can run from 1 to 15 days, which is really cool ! (Whole cars only ran 1 day on the A-line, but a top-2-bottom can run 15 days on the C-line.)

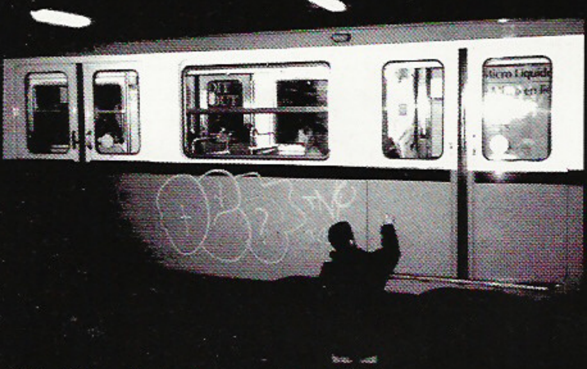
See more Paris bombed trains in "400 ML" & "INTOX" (French magazines) - More stuff in next issue ! ■



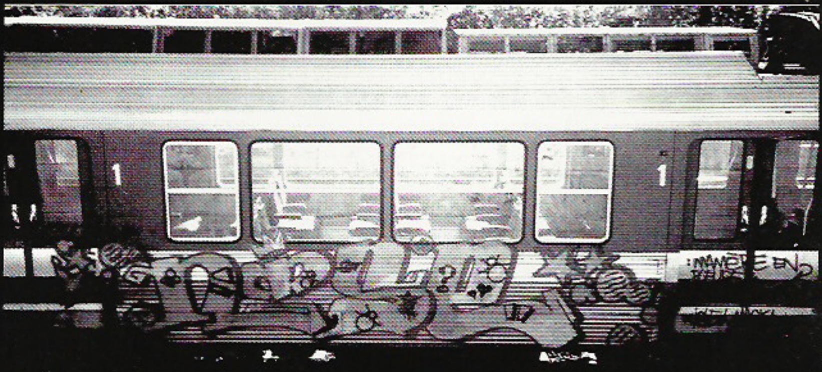
"SHADO" by POE - SDK . VAD (Metro 1992)



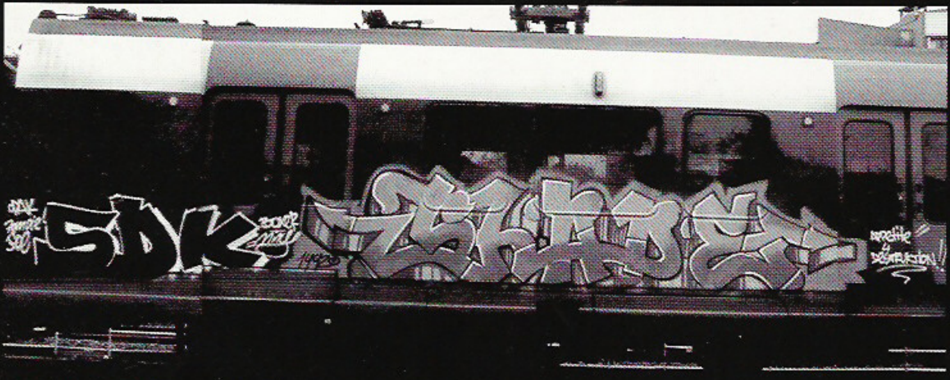
SKEZ - TER (Metro 1992)



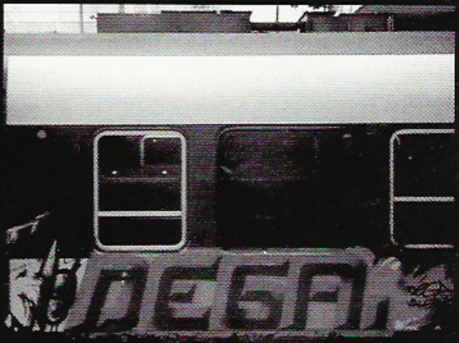
DEA - TNI making a throw-up (metro 1991)



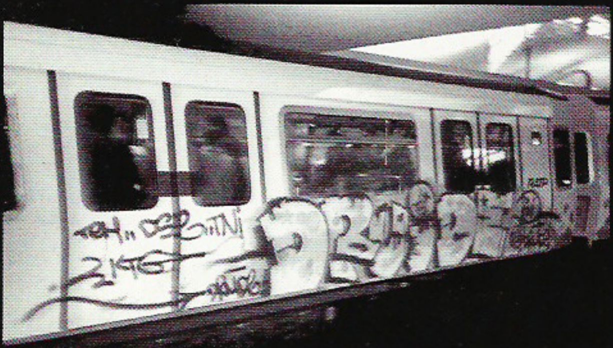
NISE - NPC (ST LAZARE line 1992)



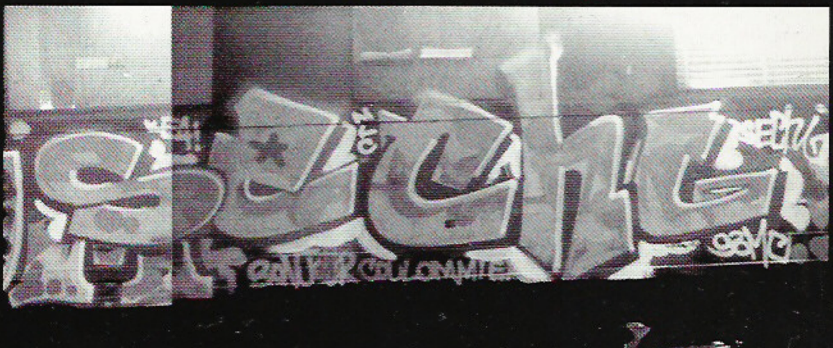
SHADE - SDK (RER A-line 1992)



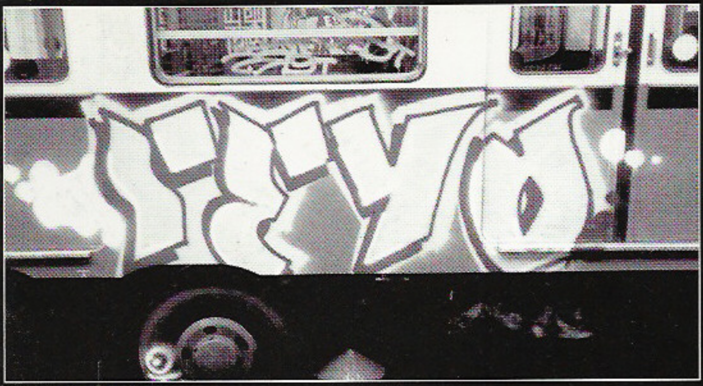
DEGA - SU (RER A-line 1992)



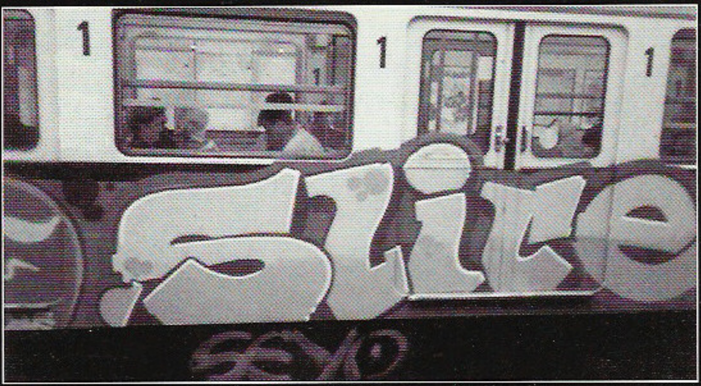
DRUIDE - DSE . TNI (Metro 1992)



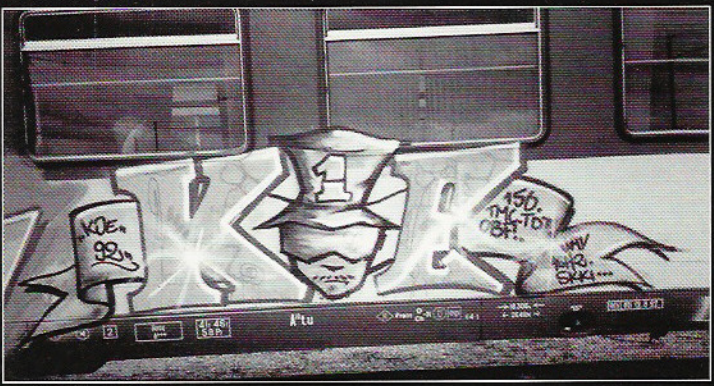
SECHI - 93 MC (1992)



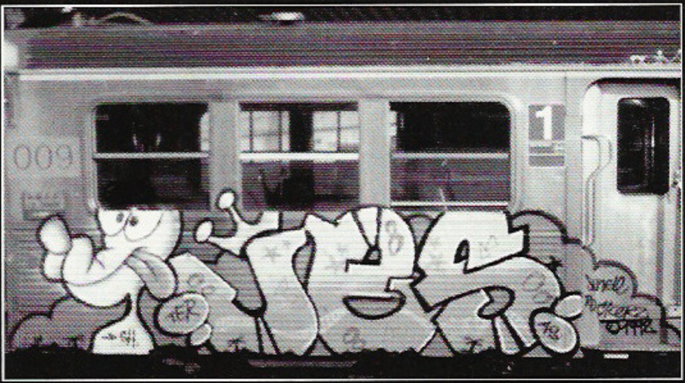
SEYO . AEC (Metro 1992)



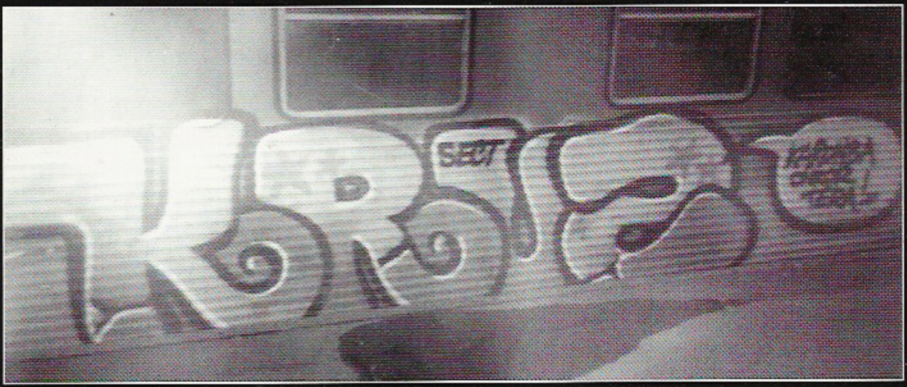
SLICE . AEC (Metro 1992)



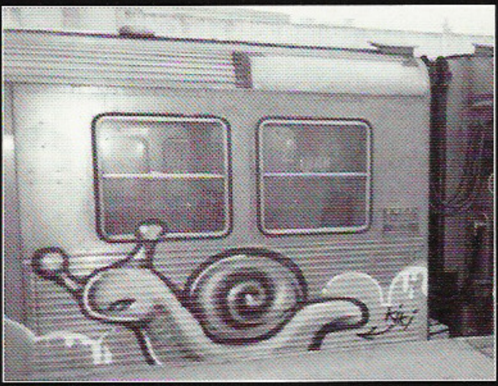
KOE . 156 - TMC (1992)



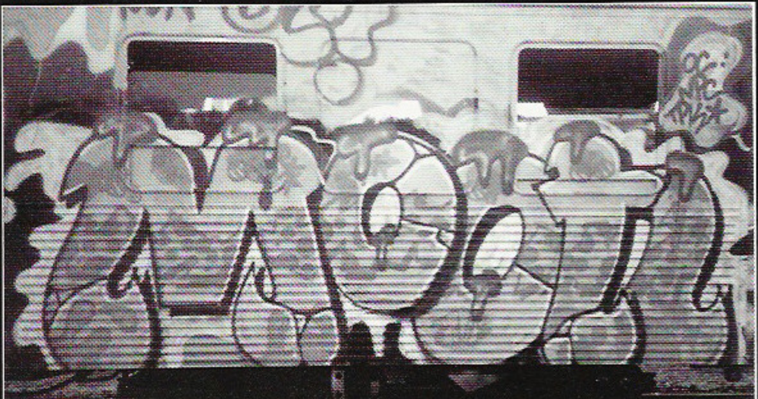
JES . AS - TER (1992)



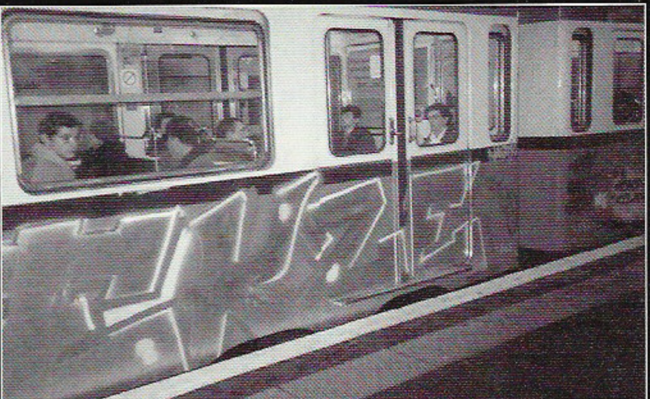
"KRUZ" by SECT (1992)



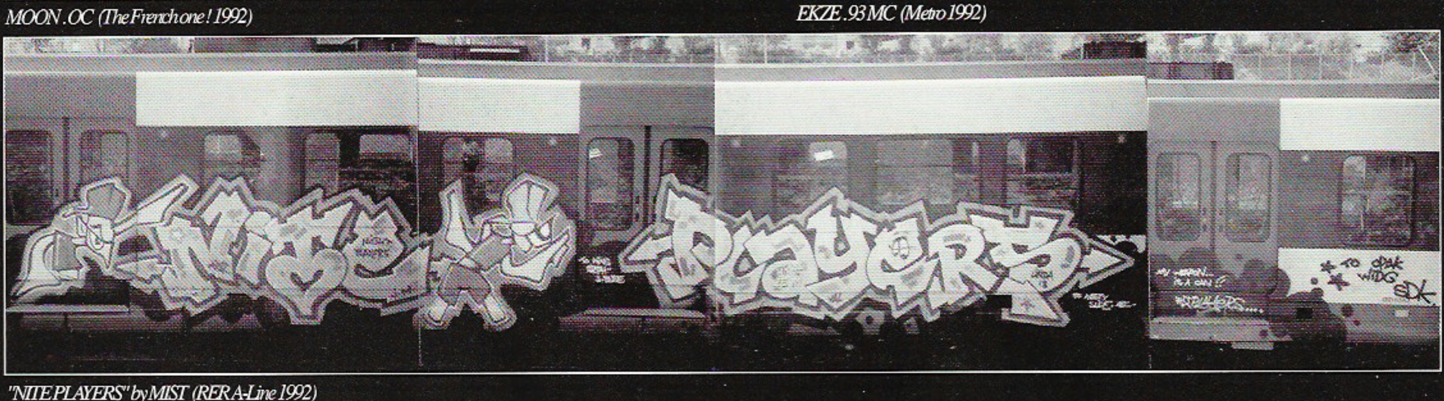
SECT (1992)



MOON . OC (The French one ! 1992)

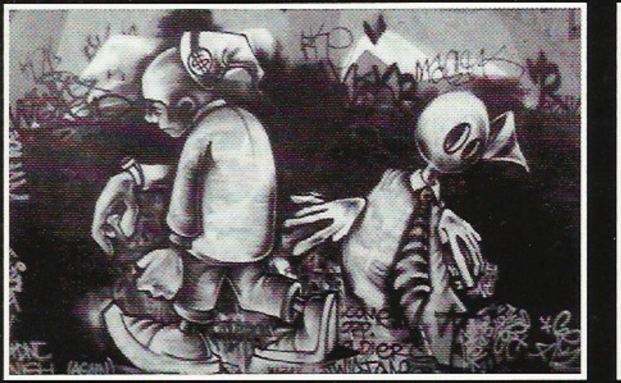


EKZE . 93 MC (Metro 1992)

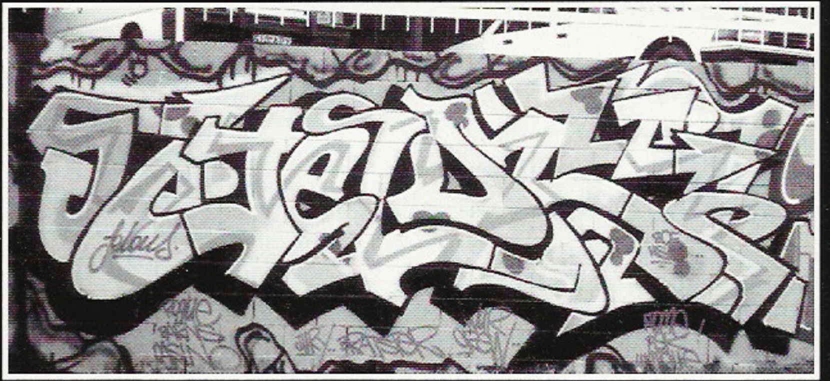


"NITE PLAYERS" by MIST (RER A-Line 1992)

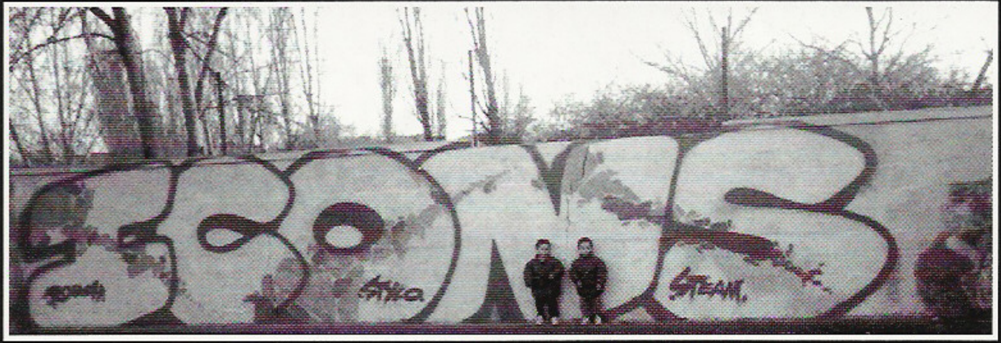
INTERNATIONAL MURALS



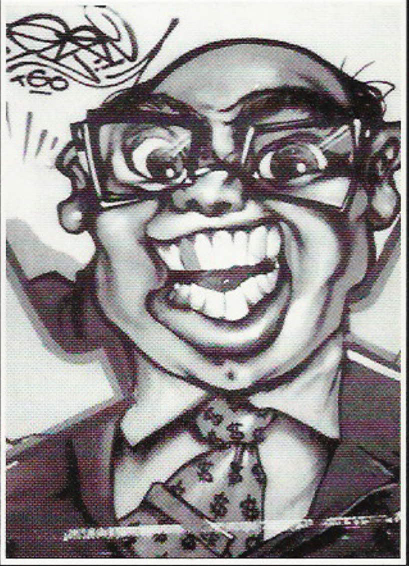
TWIST (SAN FRANCISCO)



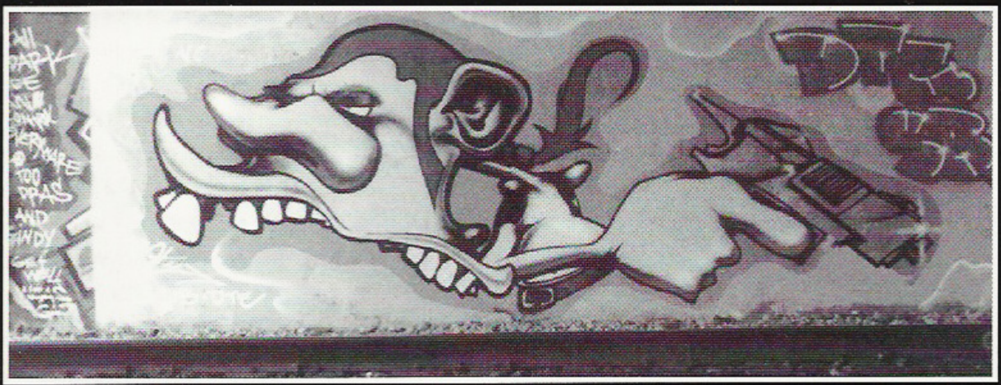
JELOUS . WC (BRISBANE - AUSTRALIA 1992)



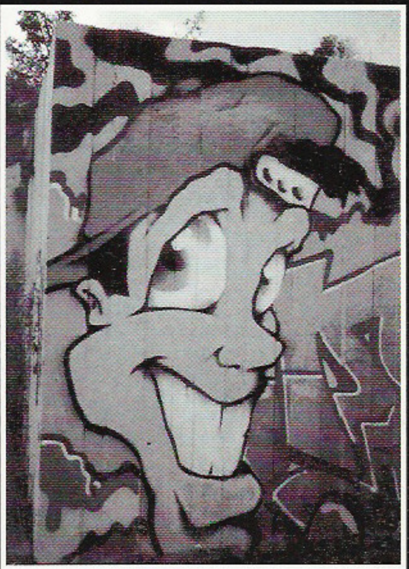
"ICONS" by ROUGH - STYLO - STEAM . VOP - IKONOKLAST MOVEMENT (ENGLAND 1992)



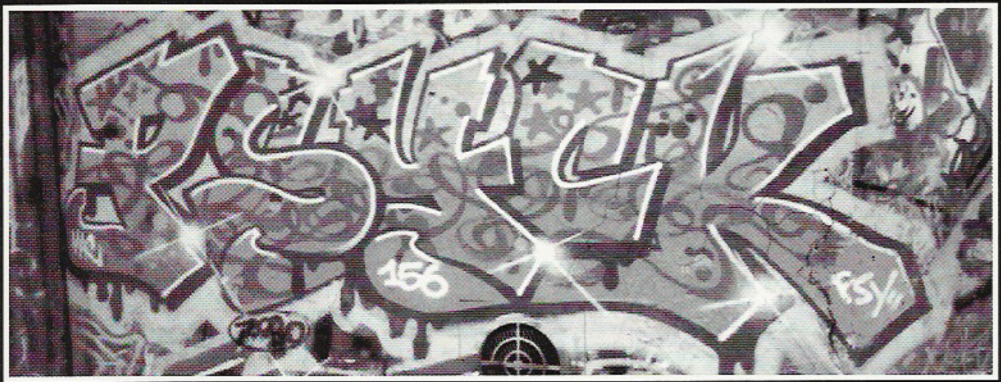
HEX . TGO (LOS ANGELES)



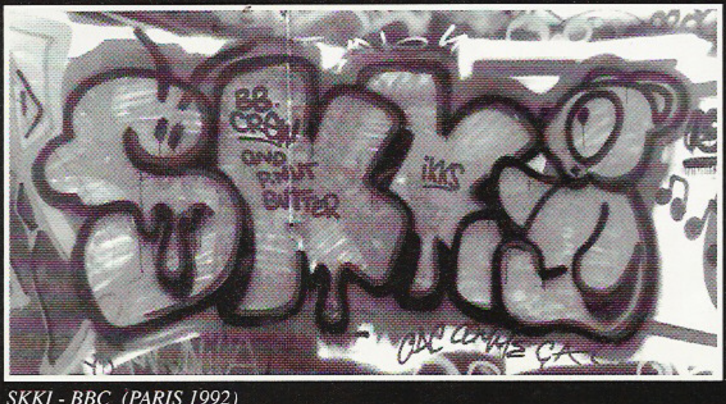
GIANT . DTE - SB (Hall of fame in CHICAGO 1992)



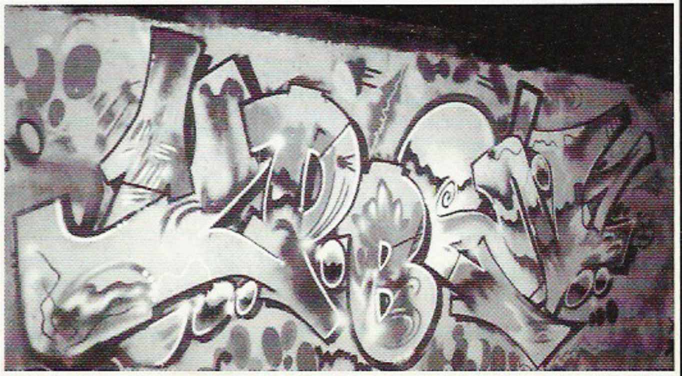
DVISE (GOLDCOAST - AUSTRALIA 1992)



PSYCK . 156 (PARIS 1992)

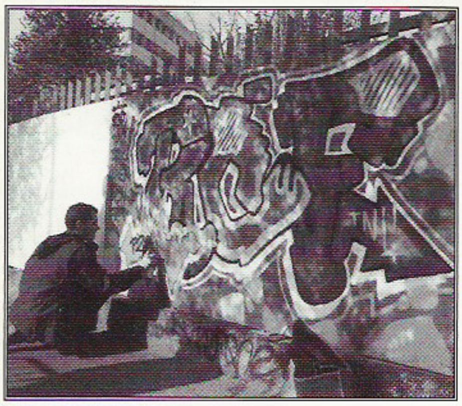


SKKI - BBC (PARIS 1992)



"PBN" by GAWKI (PARIS 1991)

INTERVIEW

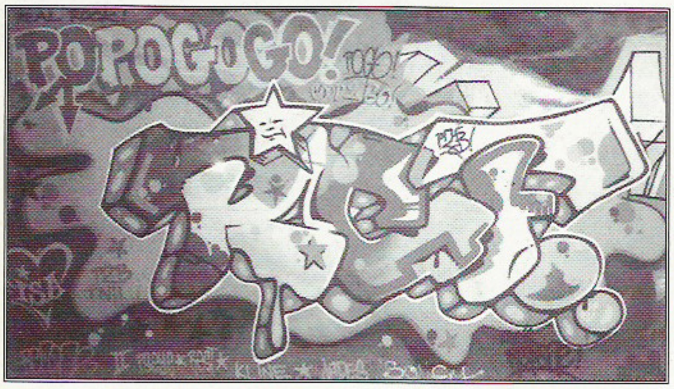


RCF ONE - P2B

RCF ONE has a strange name ! These are the initials of "*Rudie Can't Fail*", a Clash song. However, he is one of the few French writers who has been developing since 1988 an original and personal graffiti style. He used to be down with the ASA crew, but now he has created his own crew : **P2B** - "**Poseurs 2 Bombes**", a french name which could be translated to '*The Bomb-Layers*" ! Its other members are SERO, STAK, HONET, POPAY, DARCO, STONE. RCF did a lot of pieces on railroad tracks; now he's still bombing, he paints canvas, do commissions and often pieces around Paris. Of course he has undercover names for the special stuff... Try to guess which ones !

•How did you start graffiti ?

First, there was this wall between people and me, I had to express myself. I used to do a few stencils before doing "free spray". Spraycan gives full control of a surface, instead of alway repeating the same picture. Finally, I met the aerosol culture along the railroad tracks near ""La Défense" at the end of 88, where I used to go to "challenge skycrapers" !

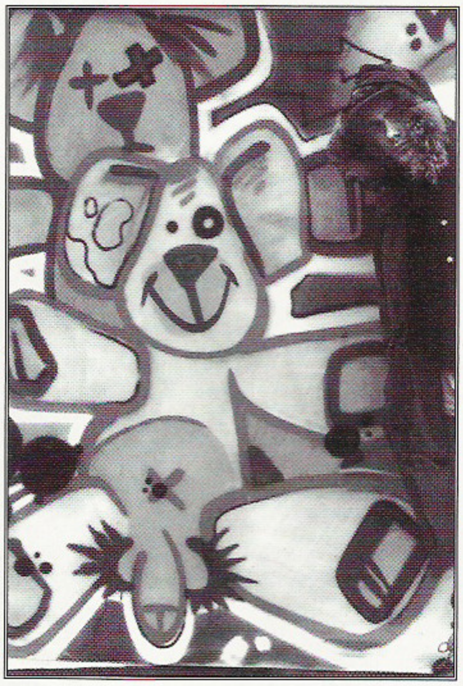


•What message do you want to convey through graffiti ?

Writing one's name on public places is a message in itself, a message of freedom. In a larger way, I think that painting is an act of resistance in itself.

•Do you consider yourself as an artist or a vandal ?

I'll be a vandal when I set a train on fire, and when I break walls with a sledge hammer ! With regard to tags, people talk about "visual vandalism" because they fear for the comfort of their mind. But looking for freedom through pictures never made no-one a vandal; moreover, the aerosol aesthetics was born from the earlier tags.



•Now you paint canvas. Is it still graffiti, or the commercialization of graffiti ?

The aerosol culture is a modern language, which keeps developing all the time. Even if I've never invented anything, I'm still searching, and I try to be true to this culture. And I refuse to choose between painting in the street or on canvas. As far as I'm concerned, canvas is a comple-mentary work, which is an integral part of the aerosol art. It's not a re-using because my canvas only implicate me, and I know that I'm still true to the aerosol culture. Taking-up is when you put 20 years of graffiti history in a mould to please people. I've never reduced this work to over-simple "Michael Jordan style" t-shirts.

•Nevertheless, graffiti is no more directed to the same public when they go from the street to the galleries...

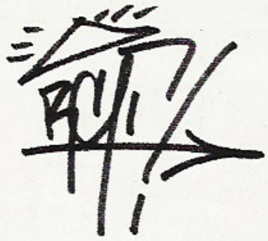
You have to stop thinking that canvas are done for money, the best proof is that I don't sell nothing ! Graffiti art is subversive, whether it's on train or on canvas. I would rather like a canvas showed to a lot of people, than a train buffed the same day, and that only a few relations would see on a photo. Painting a train only for the photo is a selfish pleasure, people have to face graffiti by any means necessary ! But you have to be inventive...

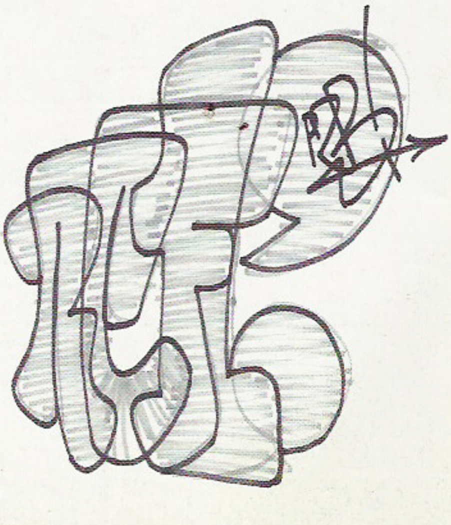
To conclude about canvas, it's also a kind of "revenge" from where I come, to sell expensive canvas to people that have been exploiting my parents, and whose walls have always been closed. But you have to stay yourself !

•What are your influences ?

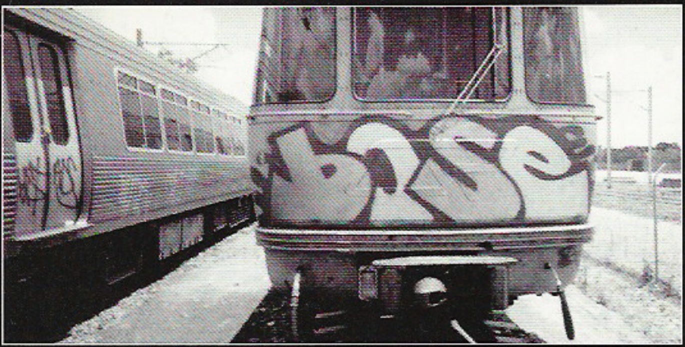
A book by IRA LEVIN *called "this perfect day" gave me the strength to keep doing what I've been starting one day.*

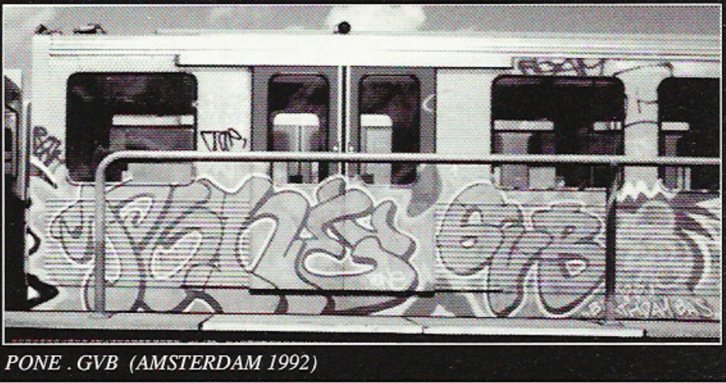
The most important painter for me is PHASE 2 *from New York, not only as a writer but also as an artist. He developed and set the aerosol culture without closing it, he really is the most honest artist I've ever met.* BBC, BANDO, MODE 2 *are also very important in the history of graffiti, and the "Baby Hype" comics by* ANGEL *is a great achievement. Last but not least, I have much respect for* SINO *who taught me a lot, and* P2B *my crew without whom I could never improve !* ■

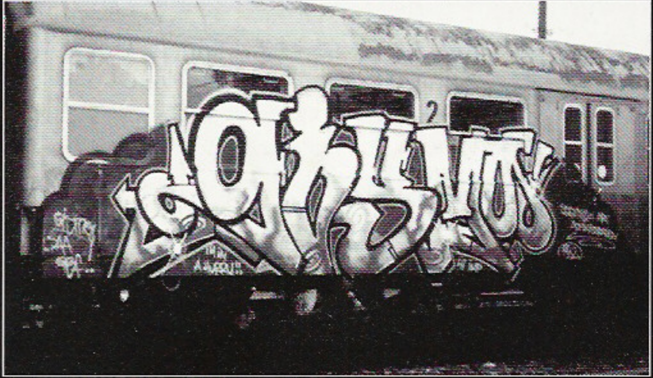


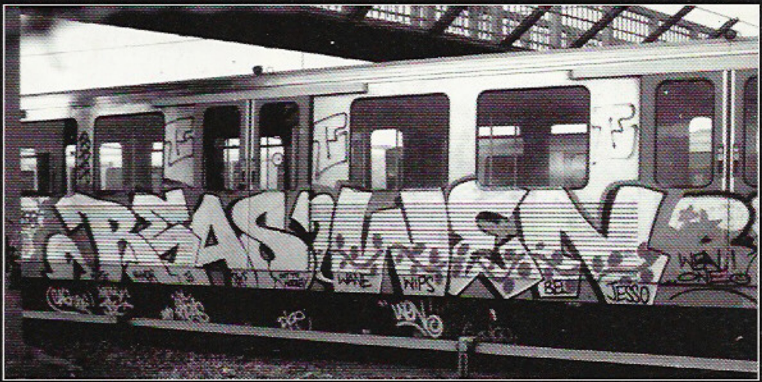


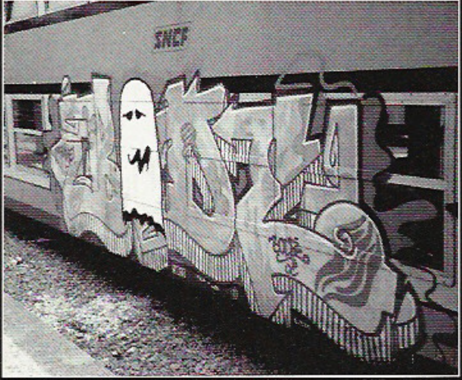
INTERNATIONAL TRAINS


BOSE (Space Train !! BRISBANE - AUSTRALIA 1991)

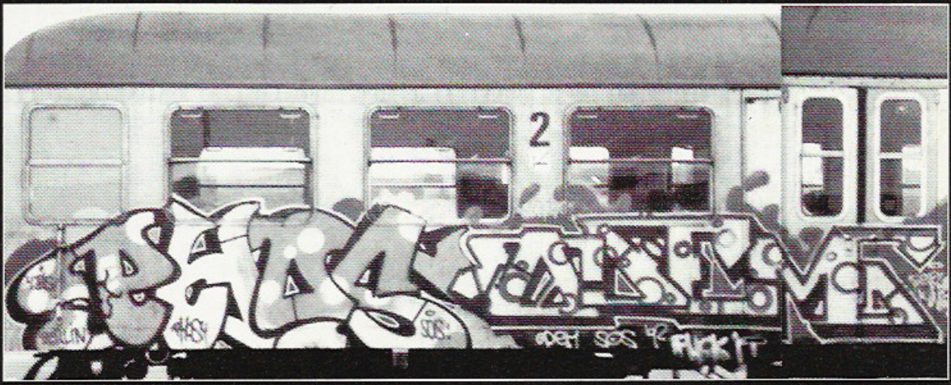

PONE . GVB (AMSTERDAM 1992)

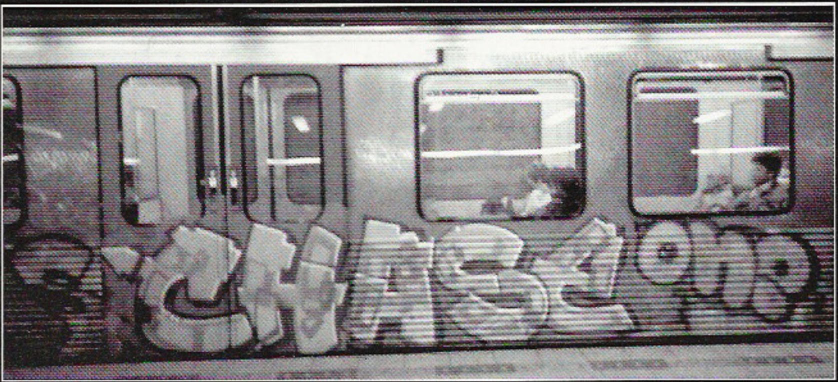

GISMO . SAA - GBF (GERMANY 1992)

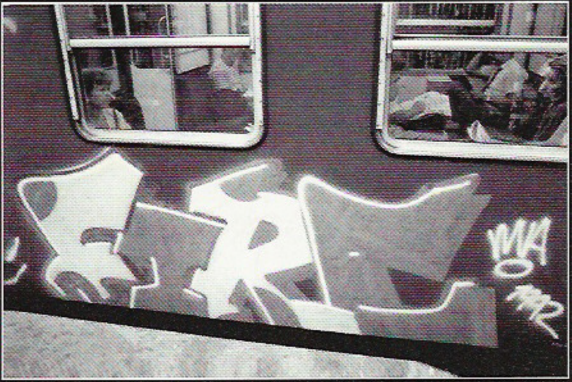

REAS / WEN straight out da Bronx ! (AMSTERDAM 1992)

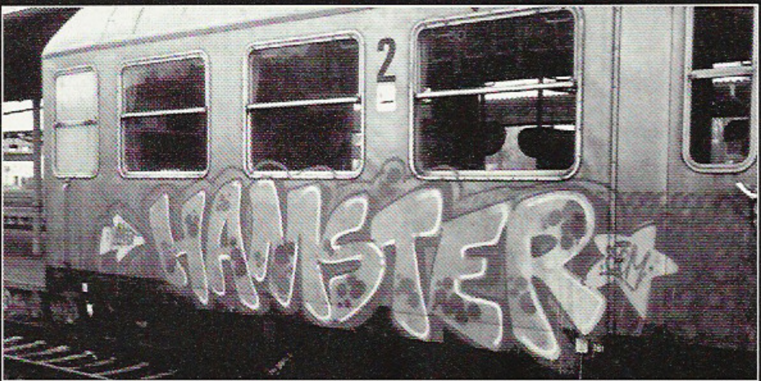


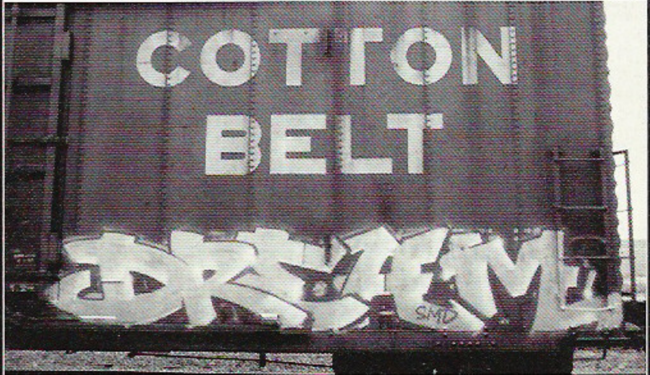
BODE . OC (PARIS 1992)


PHOS / ODEM . SOS from BERLIN (HEIDELBERG - GERMANY 1992)

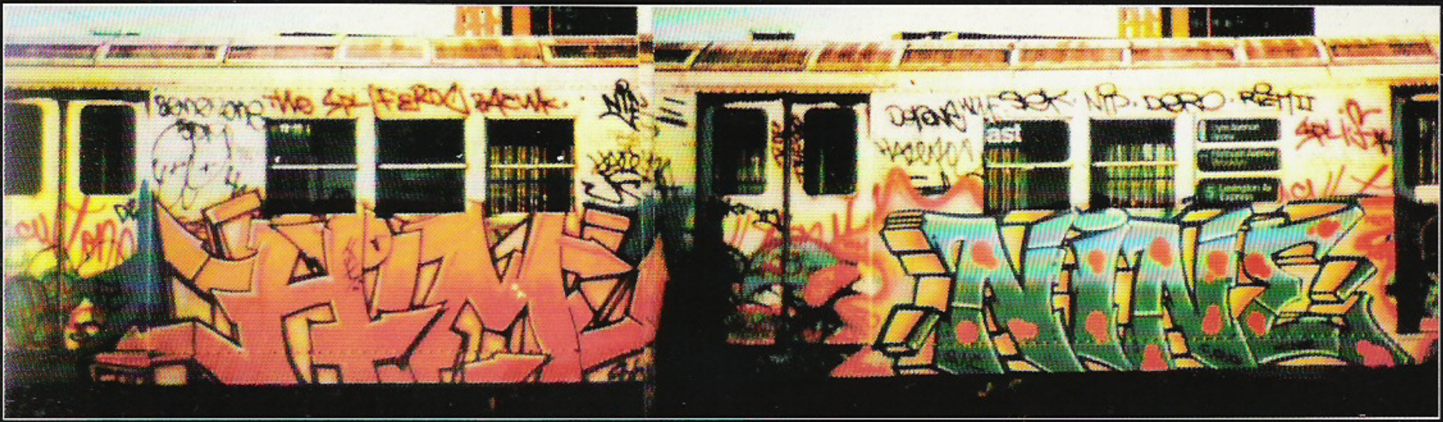

CHASE . UK from PARIS (AMSTERDAM 1992)


FIRE (COPENHAGEN - DENMARK 1992)

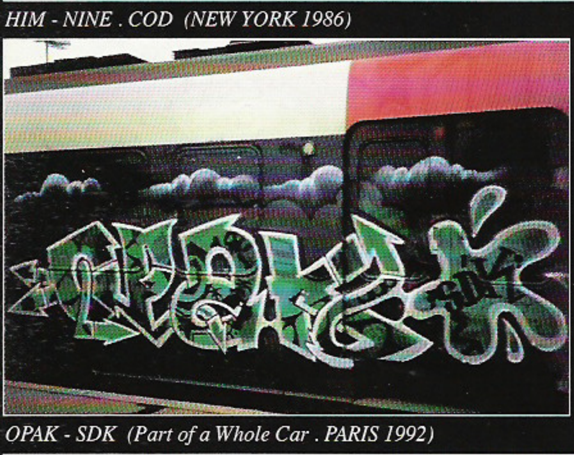

HAMSTER . SCM (HEIDELBERG - GERMANY 1992)



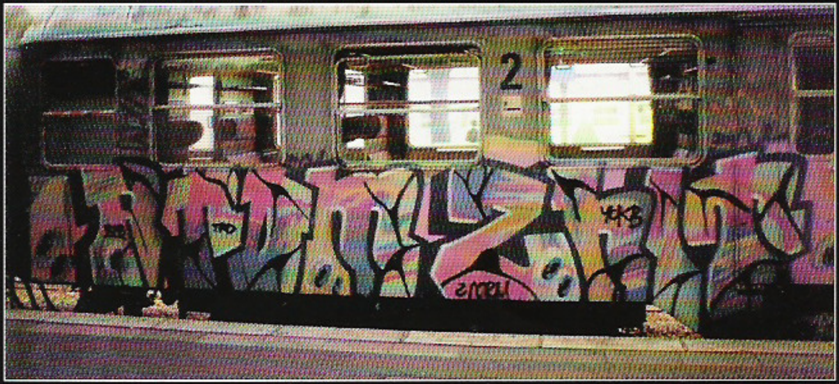
DREAM . SMD (LOS ANGELES Freight Train 1990)



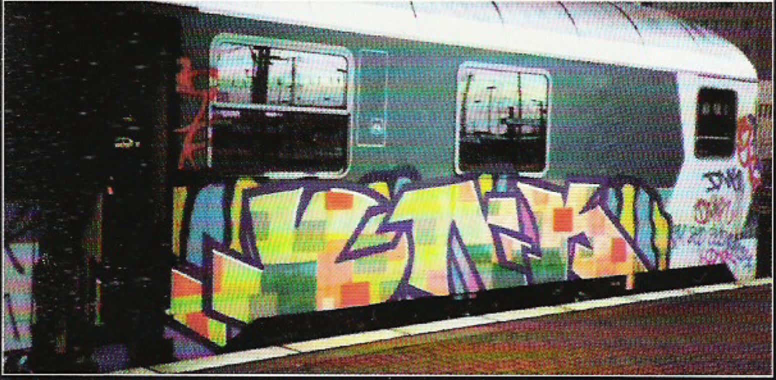
HIM - NINE . COD (NEW YORK 1986)



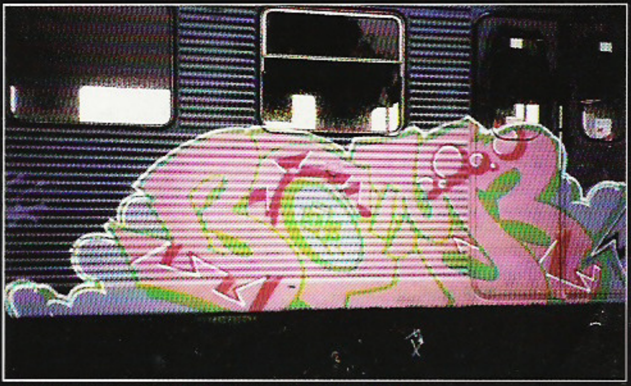
OPAK - SDK (Part of a Whole Car . PARIS 1992)



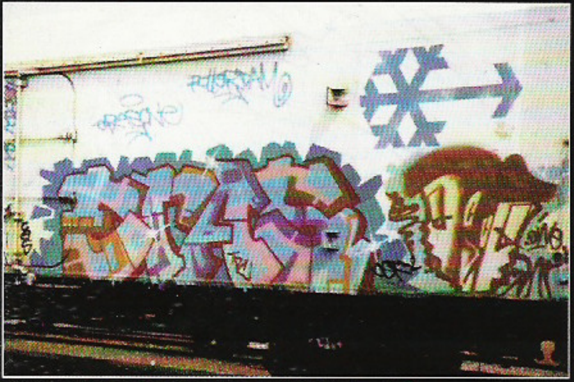
ATOM - ZHIT . YCKB (DORTMUND - GERMANY 1992)



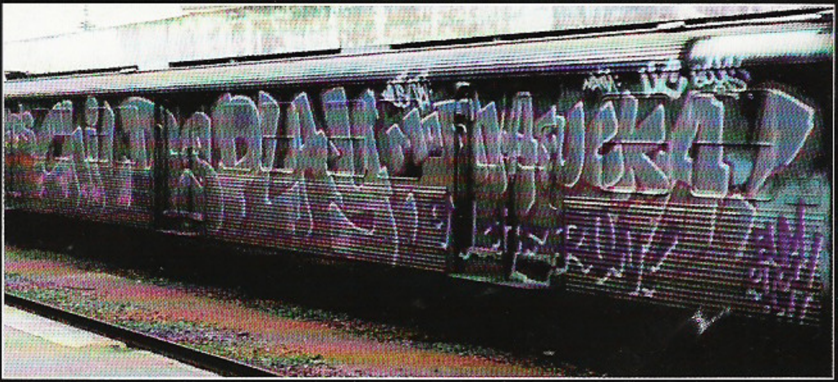
DNK (DORTMUND - GERMANY 1992)



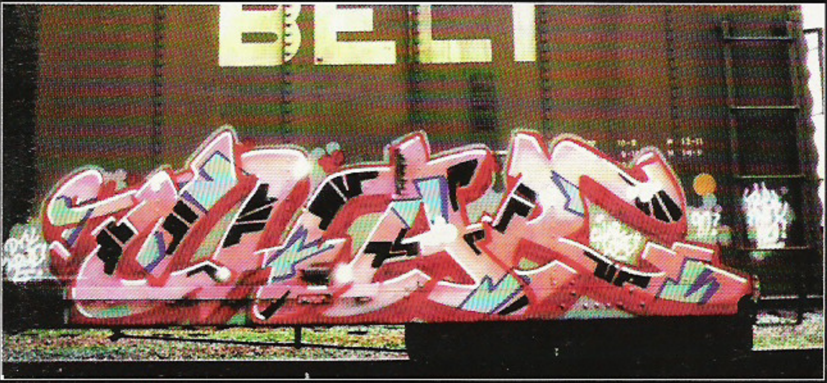
BOMB . VIM (STOCKHOLM - SWEDEN 1992)



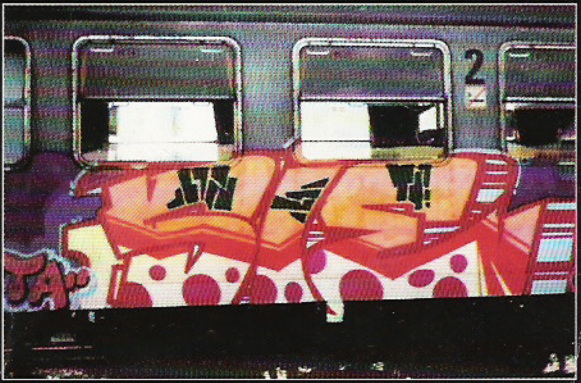
ERAS - SINE (ROTTERDAM - HOLLAND 1990)



"IT'S CHILDSPLAY MOTHERFUCKA !" by TEUSHA (PARIS 1992)

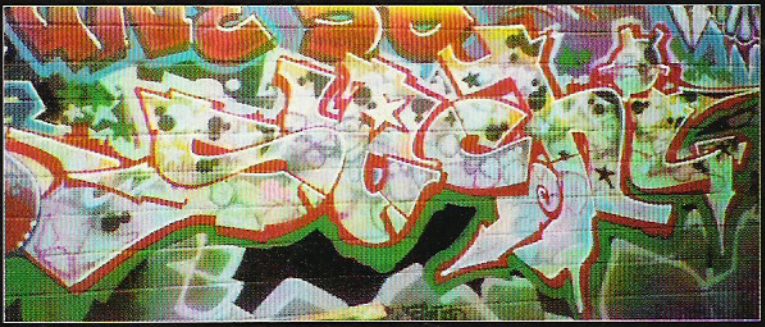


CHAR (LOS ANGELES Freight Train 1990)

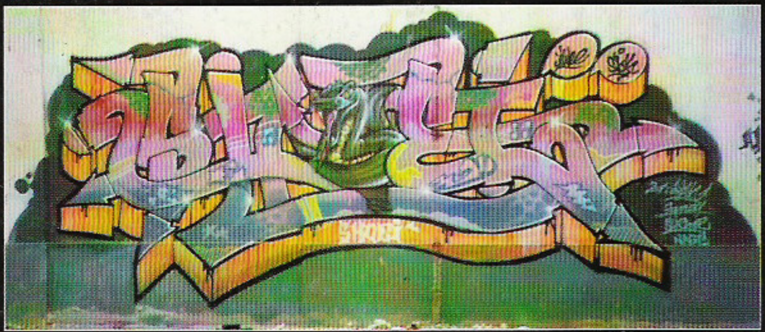


SIE . RTA (DORTMUND - GERMANY 1992)

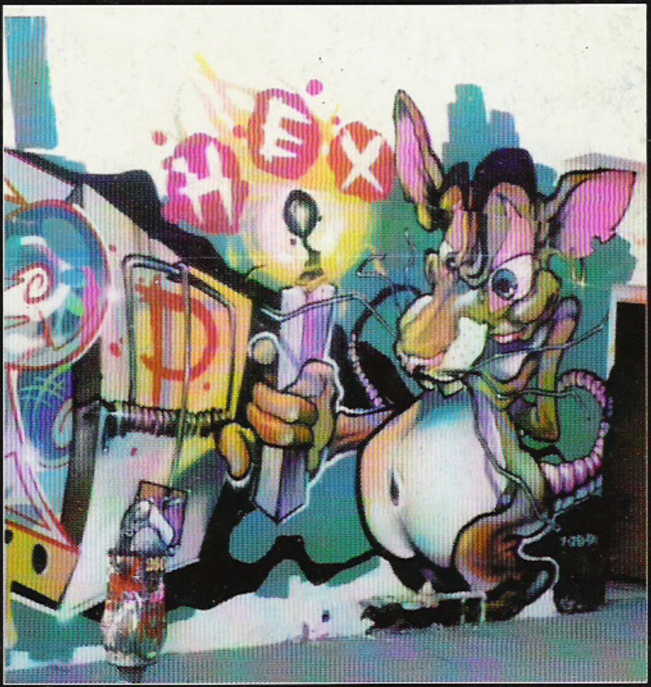
STAY TOONED !



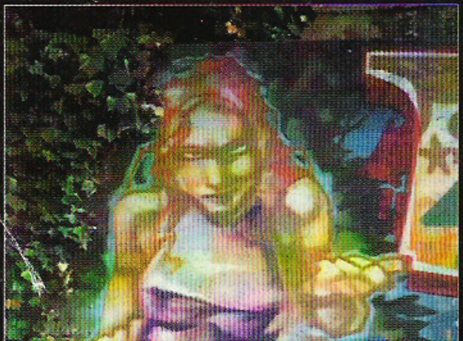
SECHI-93MC (PARIS 1992)



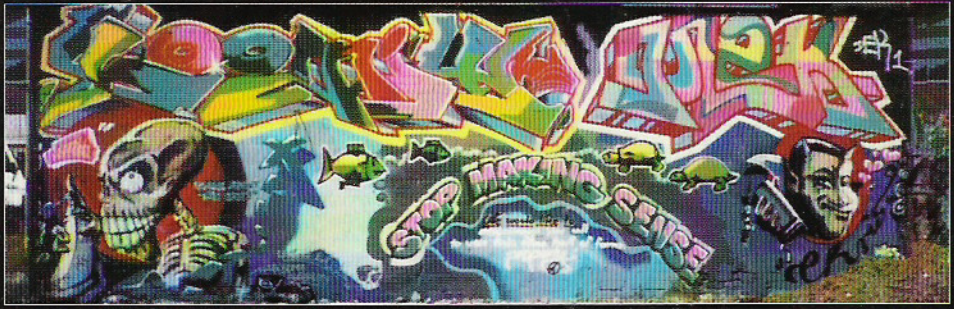
SHOEI-SDK (PARIS 1992)



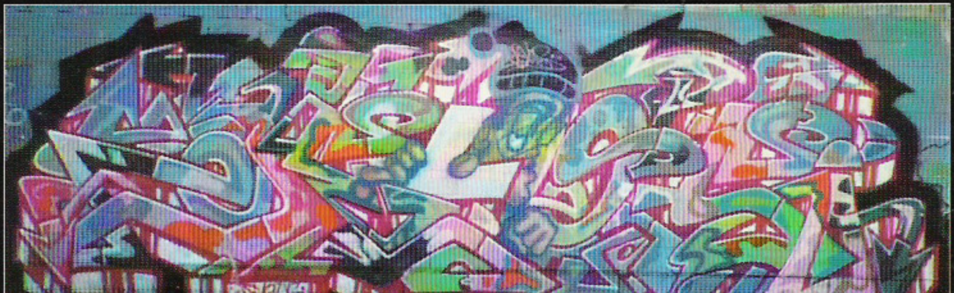
HEX-TGO (LOS ANGELES 1992)



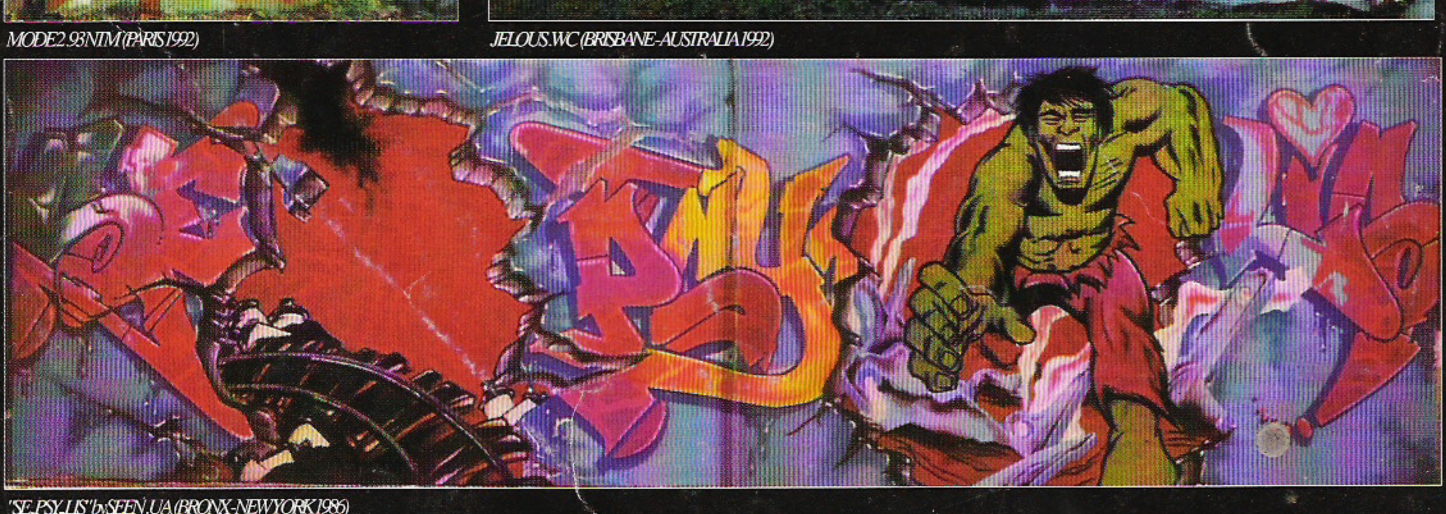
MODE2.93NTM (PARIS 1992)



LOOMIT.FBI-UA/DEK (BRISBANE-AUSTRALIA 1992)



JELOUS.WC (BRISBANE-AUSTRALIA 1992)



"SE.PSY.LIS" by SEEN.UA (BRONX-NEW YORK 1986)